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ONE SHILLING.

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A JOKE: THE PRINCE OF WALES WITH A GROUP OF GIRL STUDENTS AT THE ONTARIO AGRICULTURAL COLLEGE.

Our picture is but one more proof of the Prince's personal success during his tour. He is shown on the steps of MacDonald Hall, Ontario Agricultural College, Guelph, with a group of merry girl students. The lady at his left hand is Mrs. G. C. Creelman, wife of the President of the College. The Prince visited Guelph on October 21.

PHOTOGRAPH BY TOPICAL PRESS.

THE REPORT OF THE DARDANELLES COMMISSION: NEW

PHOTOGRAPHS OF THE OLD BATTLEFIELDS IN GALLIPOLI.



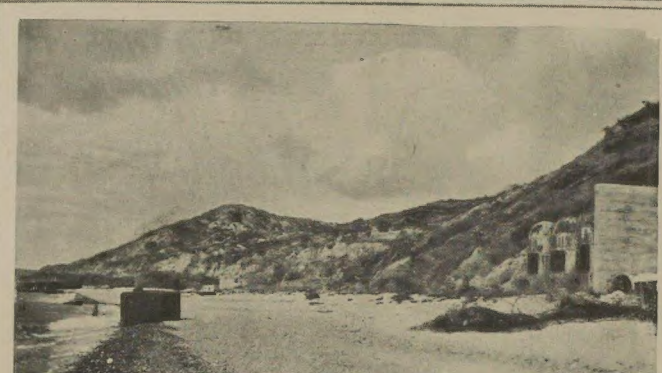
IN SUVLA BAY: PART OF "KANGAROO BEACH," WITH LALI BABA IN THE MIDDLE DISTANCE AND THE SARI BAIR PLATEAU BEYOND.



WHERE THE 10TH DIVISION HEADQUARTERS WERE, IN THE DUG-OUTS (CENTRE) ON THE HILL-SIDE: LALA BAIR FROM THE SOUTH-WEST.



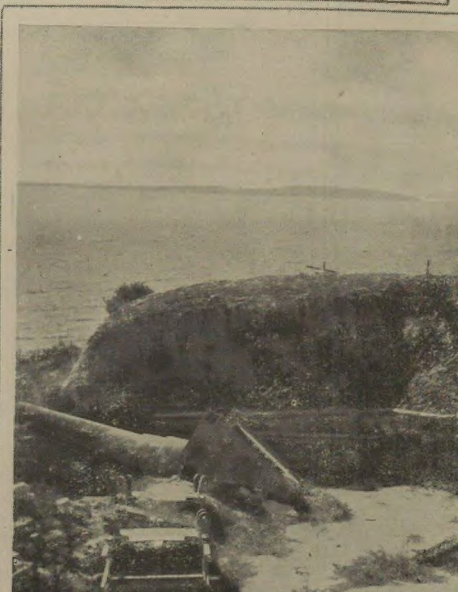
WITH OLD BRITISH TRENCHES IN THE FOREGROUND AND TURK TRENCHES CLOSE BY ON THE RIGHT: THE "LONE PINE" POSITION.



WATER-SUPPLY ARRANGEMENTS, SOME OF WHICH THE REPORT CRITICISES: DERELICT WATER-CONDENSERS (ON THE RIGHT) AT "ANZAC COVE."



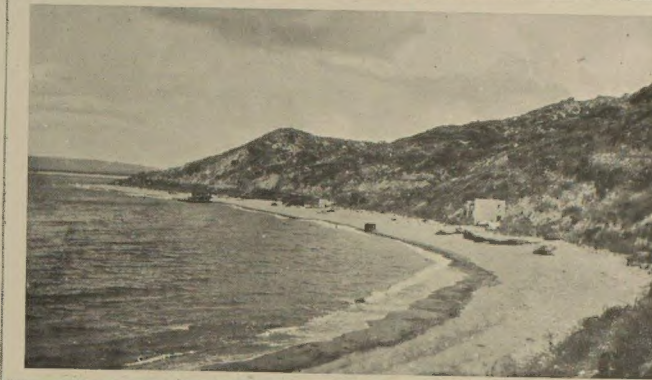
AT "V" BEACH, NEAR CAPE HELLES, AT THE SOUTHERN END OF THE GALLIPOLI PENINSULA: THE WRECKS OF THE "MASSENA" AND A TRANSPORT.



FORMER ARTILLERY POSITIONS IN SOUTHERN OF SEDD-EL-BAHR.



LOOKING EASTWARD TOWARDS KAVAK TEPE: ALL THAT NOW REMAINS OF THE OLD SHELTERS AND DUG-OUTS AT SUVLA POINT.



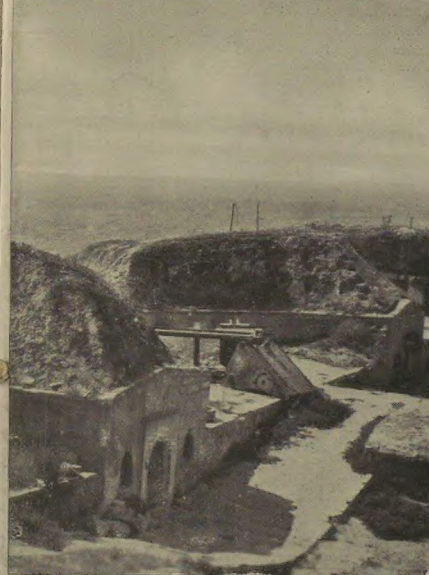
WHERE THE GALLANT AUSTRALIANS AND NEW ZEALANDERS LANDED ON APRIL 25, 1915: "ANZAC COVE," FROM "HELL SPIT."



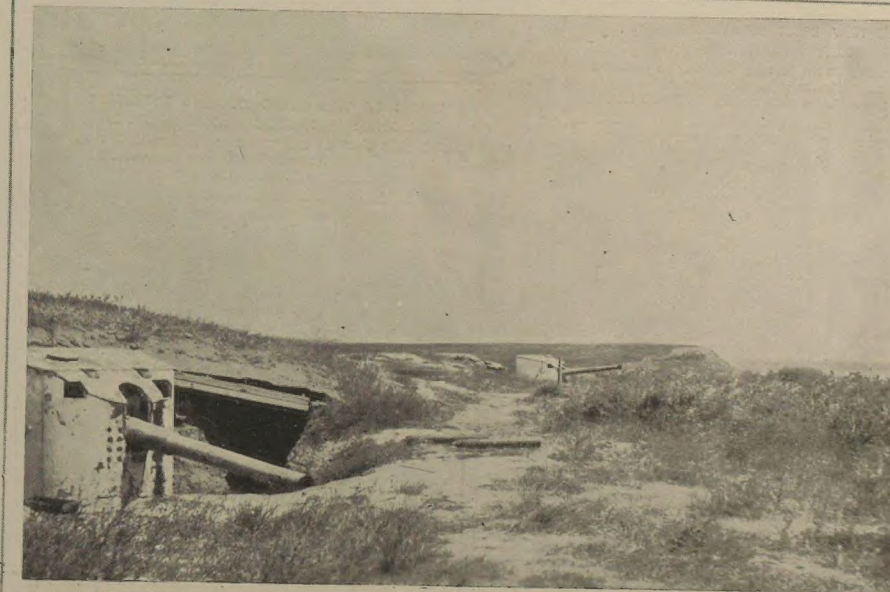
STILL SHOWING THE DESTRUCTIVE EFFECTS OF WAR: RUINS OF THE VILLAGE OF KRITHIA, NEAR CAPE HELLES, FROM THE SOUTH.



SHOWING REMAINS OF PIERS, LIGHTERS, AND SO ON: "W" BEACH, OR "LANCASHIRE LANDING," NEAR CAPE HELLES, AS IT IS TO-DAY.



GALLIPOLI: GUN-EMPLACEMENT, IN THE FORT NEAR CAPE HELLES.



A RECENT VIEW OF THE OLD FORT ON THE HILL AT SEDD-EL-BAHR: A BATTERY OF KRUPP 13-CM. QUICK-FIRING GUNS.

The campaign in Gallipoli has been recalled by the publication, on November 17, of the Final Report of the Dardanelles Commission, dated December 4, 1917. An Interim Report, regarding the inception of the campaign, was issued on February 12, 1917. The Final Report deals in detail with the events between March 23, 1915, and the evacuation of the peninsula on January 8, 1916. The first landings at Helles and Anzac, it will be remembered, were made on April 25, 1915, and on August 6 following took place the landing at Suvla Bay and an advance from Anzac. Our photographs, which were taken a short time ago, show some of the old battlefields and landing-places, scenes of so much heroism, as they appear at the present

time. Among other conclusions, the Commission's Report says that the difficulties of the operations were much under-estimated, and that concentration by the Government on the Dardanelles enterprise was only possible by a limitation of expenditure of men and material on the Western Front. It considers also that the attack from Suvla was not pressed as it should have been: the failure at Anzac was due mainly to the difficulties of the country and the strength of the enemy; the operations were hampered by insufficient artillery and munitions; and the decision to evacuate was right.

PEOPLE IN THE PUBLIC EYE: PERSONALITIES OF THE WEEK.

PHOTOGRAPHS BY ELIOTT AND FRY, L.N.A., RUSSELL, ALOYS ARN, SWAINE, AND LAFAYETTE.



THE NEW BISHOP OF LINCOLN: THE RIGHT REV. W. S. SWAYNE.

Dr. Swayne has been Dean of Manchester since last year, and was previously Vicar of St. Peter's, Cranley Gardens, S.W., and a Frebendary of St. Paul's.



A NEW BARON OF THE UNITED KINGDOM: SIR JAMES MESTON.

Sir James Meston recently resigned his post as Finance Member of the Viceroy of India's Council, on medical advice, owing to the state of his eyesight.



ENVOY TO THE BOLSHEVISTS ON EXCHANGE OF PRISONERS: MR. JAMES O'GRADY, M.P.

The Foreign Office announced on the 15th that Mr. O'Grady was leaving for Copenhagen that day to negotiate with M. Litvinoff for the exchange of war prisoners.



THE NEW DEAN OF WINCHESTER: THE VERY REV. W. H. HUTTON.

Dean Hutton has been Archdeacon of Northampton, Canon of Peterborough, and Tutor of St. John's, Oxford. He has written much on Church history.



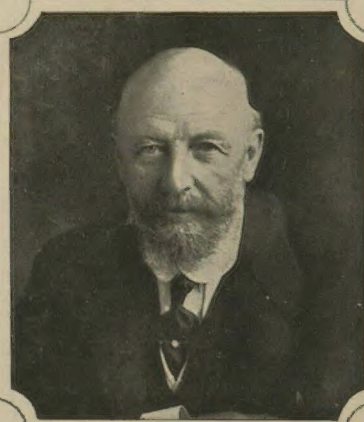
THE WEDDING OF THE GRAND DUCHESS CHARLOTTE OF LUXEMBOURG: THE BRIDE AND BRIDEGROOM.

The Grand Duchess Charlotte of Luxembourg was married in the Cathedral there on November 6 to Prince Felix of Bourbon-Parma. She succeeded to the throne last year.



A FAMOUS PAINTER'S DEATH: THE LATE MR. ARTHUR HACKER, R.A.

Mr. Arthur Hacker was found dead on his doorstep in Cromwell Road on November 12. He became an A.R.A. in 1894, and an R.A. in 1910.



FORMERLY BELGIAN MINISTER IN LONDON: THE LATE COUNT, DE LALAING.

Count de Lalaing became Belgian Minister in London in 1903 and resigned, owing to ill-health, in 1915. He was very popular with the Belgian colony here.



THE RESIGNATION OF THE UNDER-SECRETARY FOR AIR: MAJOR-GEN. SEELY, M.P.

General Seely explained to the House that he had resigned owing to the system of dual control by which the War Minister is also Air Minister.



A PEER'S DEATH AFTER A STREET ACCIDENT: THE LATE EARL BRASSEY.

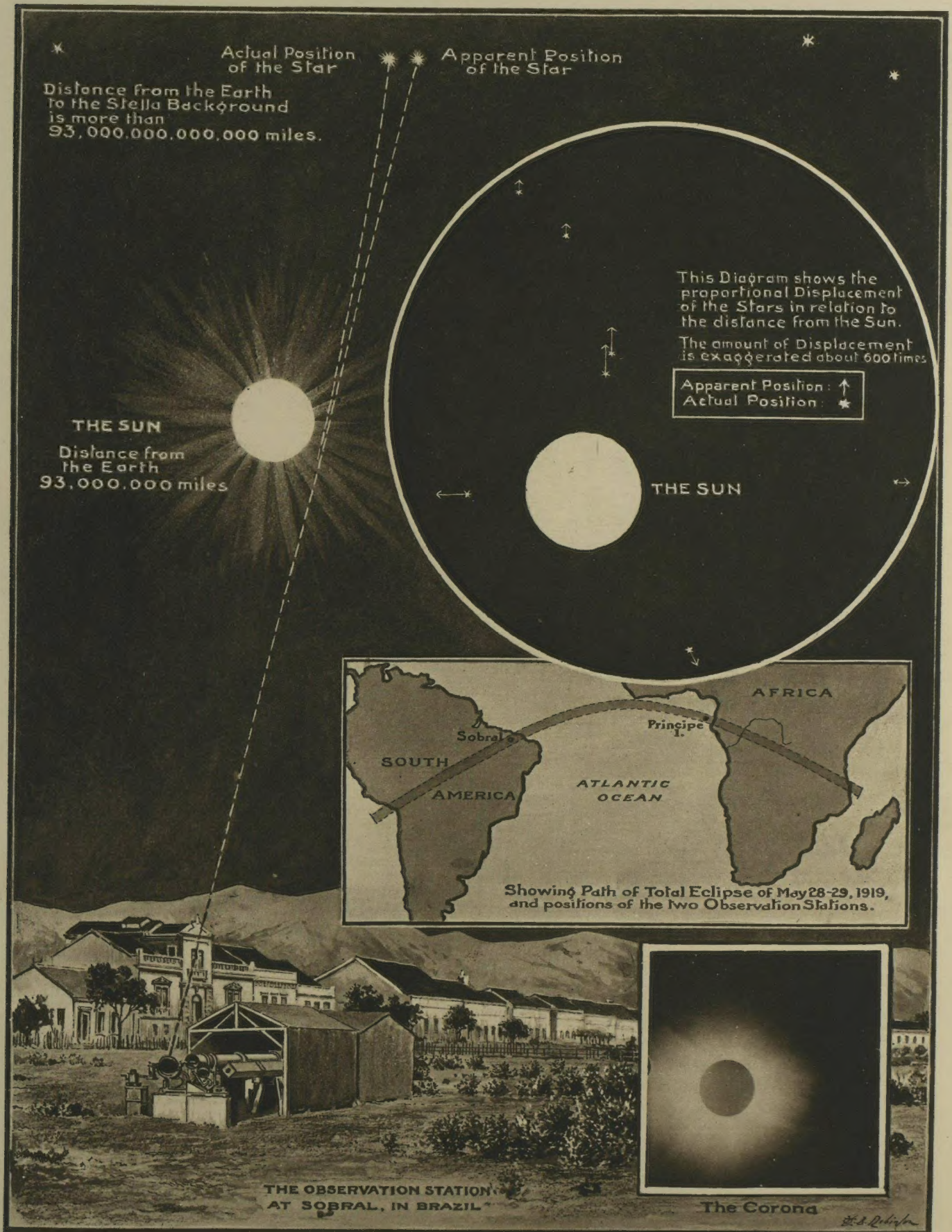
Earl Brassey died from concussion after being knocked down by a taxi. He was the author of "Problems of Empire" and Editor of Brassey's "Naval Annual."

Important questions of Air policy are involved in the resignation of General Seely, as Under-Secretary for Air. Explaining his views to the House, he said: "There is no personal question between myself and my right hon. friend the Secretary of State for War (Mr. Churchill, who is also Secretary for Air). If any man could have done two things, he could, with his boundless industry, but the thing is obviously impossible. The War Office is a whole-time job, as I have reason to know, and the duty of the Secretary of

State for Air—this service with its vast possibilities—is a whole-time job, too." The present system of dual control, he pointed out, "must mean delay, and delay must mean waste—waste of time, waste of energy, waste of money. Secondly, the fact that the Admiralty is left out of the business must make it difficult to work in with that great Department. . . . Above all, the Air Ministry is condemned to be a subordinate office and an annex of the War Office, with results inimical to the good of this country."

"STARLIGHT BENT BY THE SUN'S ATTRACTION": THE EINSTEIN THEORY.

DRAWN BY W. B. ROBINSON, FROM MATERIAL SUPPLIED BY DR. CROMMELIN.



THE CURVATURE OF LIGHT: EVIDENCE FROM BRITISH OBSERVERS' PHOTOGRAPHS AT THE ECLIPSE OF THE SUN.

The results obtained by the British expeditions to observe the total eclipse of the sun last May verified Professor Einstein's theory that light is subject to gravitation. Writing in our issue of November 15, Dr. A. C. Crommelin, one of the British observers, said: "The eclipse was specially favourable for the purpose, there being no fewer than twelve fairly bright stars near the limb of the sun. The process of observation consisted in taking photographs of these stars during totality, and comparing them with other plates of the

same region taken when the sun was not in the neighbourhood. Then if the starlight is bent by the sun's attraction, the stars on the eclipse plates would seem to be pushed outward compared with those on the other plates. . . . The second Sobral camera and the one used at Principe agree in supporting (Einstein's theory). . . . It is of profound philosophical interest. Straight lines in Einstein's space cannot exist; they are parts of gigantic curves."—[Drawing Copyrighted in the United States and Canada.]



By G. K. CHESTERTON.

I HAVE received for review a German pamphlet by Ferdinand Hansen, of Hamburg, written in the form of "An Open Letter to an English Officer, and Incidentally to the English People." What the English officer thought of it when he received it I do not know; but I should think he must have been a little bewildered. It contains a great many passages that seem to have no very immediate bearing on the matter in hand. It includes an explanation of why Herr Hansen of Hamburg intends to bring up his daughters without a religion—which may in some ways be an advantage, for his ideas of a religion seem to be a little vague. He is originally moved to this digression by lamenting the fact that English clergymen supported England in the war, though I do not remember any Dean or Archdeacon praying "O God, Who makest flowers, trees, and tanks," as a Prussian devotee really did pray "O God, Who dwellest above Cherubim, Seraphim, and Zeppelins." There is a passage that interests me—about how my articles in this paper were torn in pieces by my old friend "Sagittarius," who said he was born a Roman Catholic, and added a passing eulogy on Luther. But amid all the whirling irrelevancy there are certain fixed points; and those points are the mistakes.

The curious thing about German culture is that education conquers experience. If a German has read in a book of biology that pigs have wings, you can drive whole droves and herds of swine past him without altering his opinion. For instance, somebody told him a long while ago that the Frenchman was an excitable rhetorician raving about "gloire." It was an aspect; but it was almost an accident. It was the special

effect produced by the old revolutionary France on the old sleepy and secluded Germany. It is not at all relevant to the war of 1914. Nobody pretends that France attacked Germany, even among those who pretend that Russia attacked Germany. Nobody suggests that Foch has any particular taste for putting up triumphal arches in the streets, or for playing the part of Caesar in the Republic. Nobody thinks that Foch's victories against vast odds, in the first and in the last days of the war, were hare-brained and haphazard adventures, even of the more heroic kind. Everybody knows they were won by a cool-headed and clear-headed man, almost coldly combining patience with presence of mind. Everybody knows the French policy has been calculated and logical—even those who call it cynical and cruel. But the German still goes by the book and not the brute facts—by a theory about the French and Germans, according to which Foch ought to be a flamboyant tub-thumper and the Kaiser ought to be a solid model of sanity and serenity. The result is that he proves all Frenchmen to be ranters in a series of rants of which any Gascon would be ashamed when he was drunk. He can hardly

mention the French without foaming at the mouth over their lamentable tendency to show their feelings. He says that if Germany, shortly before the war, had made some offer to the French, they would, "with frenzied features and staring eyes, have shrieked" something or other. I seem to see the face of M. Delcassé looking at me through his glasses, with a slight smile. Frenchmen do not choke up their own sentences with mere wild words in that way; it is a peculiarity of the stern and silent Teuton. It is not a question of liking or disliking anybody or anything; it is a question of fact. For instance, I have made fun of Lord Northcliffe in my time; but in this letter I find a halo of horrible rhetoric round the name of Northcliffe, which would be ridiculous and exaggerated round the name of Nero. Here is one example of the literary style, a rich style: "And the war that began with a lie is kept at fever-heat by the smouldering, reeking mountain of lies which are the spawn of the

whatever about what the Central Powers did. By his own account, they hit first, with no provocation but their own fancy about the future. To say that the Entente would have taken the initiative in 1915 is to say quite plainly that it did not take the initiative in 1914. The German writer, if his words have any meaning, settles the essential question against Germany. But our satisfaction will be saddened by a gentle doubt as to whether his words do have any meaning. For he actually starts off in the next paragraph with "the fact that the motives of all Germany's enemies were clearer and stronger for war than any possible motive on the part of Germany, who was risking everything by such a conflict." We need not discuss the motives "of all Germany's enemies"—of Serbia for her arrogant ultimatum to Austria, or of Belgium for her cruel invasion of Germany. But this is exactly four lines after he has been explaining the overpowering motive of Germany, and proving that she would have risked

everything by not provoking such a conflict. Germany was right to hit first, because she would be ruined if she didn't; and Germany did not hit first, because she would be ruined if she did.

Most of the chain of logic is made of links of this kind. But the above is not the only admission nor the only contradiction. For instance, he gives a sketch of what the victorious Prussian would have done; and there is nothing to prevent his saying that he would have pardoned all his enemies like a saint or blessed all their lands like a god. But he is more candid, remarkably candid. "France, revengeful, militaristic, the real fire-brand of Europe and the real menace



MOTOR-CYCLIST POLICE IN PLACE OF MOUNTED POLICE: KEEPING BACK A CROWD DURING THE PRINCE OF WALES'S VISIT TO MONTREAL.

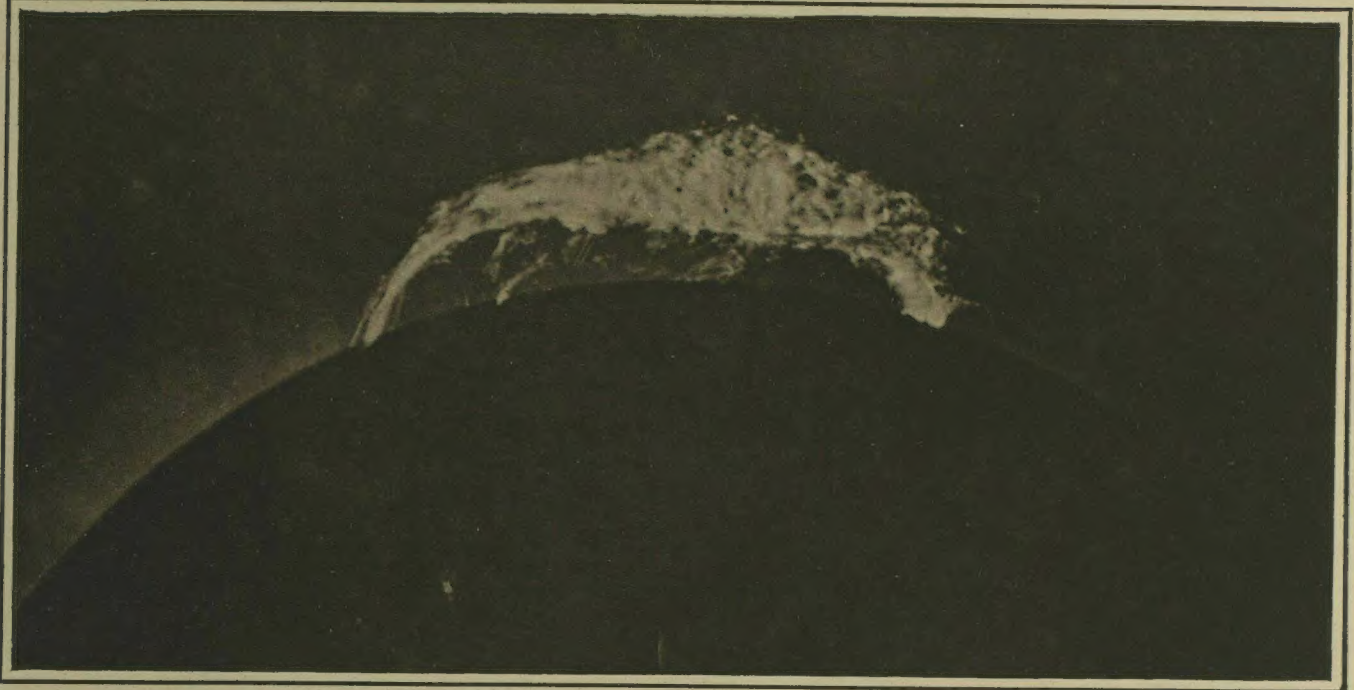
The police and the military had much trouble in keeping the cheering crowds back during the Prince of Wales's visit to Montreal. It will be noted that the Montreal police use police on motor-cycles much as we use our mounted police.—[Photograph by C.N.]

initial lie." It is a little hard to follow the story here; and one gets confused about whether the spawn was a mountain, or the mountain produced a fever, or the lie had a spawn that smouldered, or generally what image was in the mind.

Now, when we have penetrated all this heat and haze, we come upon two or three extraordinary admissions, gaping like hollow craters hidden under smoke. The most important is practically a plain confession that the Central Powers began the war. "The best reason which Austria and Germany had for waging war, and it is a reason which is absolutely defensible from the view-point of common-sense, was the following: If they did not strive to break down the encirclement of the Central Powers as engineered by King Edward, while there was still time—and there was still time in 1914—then Pan-Slavism and French *Revanche*, armed to the teeth, would inevitably have taken the initiative in 1915 or 1916, and found the Central Powers at an enormous disadvantage." Of course, the writer can make up anything he likes about what the Entente would have done. But at least he leaves no doubt

to its peace, would have been forced to give up its armaments." He adds that France would not have had to surrender an inch of soil—only to surrender all power of defending any of it against anybody. It was a plain enough right to defend France against what Germany did. A maniac could hardly deny the right to defend France against what this German says that Germany was going to do. He then goes on to some more contradictions, "staking his head" that all Germans would have turned to England at least in friendship, deprecating bitterness and family quarrels without any real cause, by way of a preliminary to some six pages of concentrated vituperation of England, as the one evil Empire and the special enemy of mankind. What are we to say of describing the blockade as "reintroduced from the most barbaric periods of the world's history"? At what period of the world's history were soldiers forbidden to stop supplies going to the enemy's camp? Was Abraham Lincoln a barbarian, for instance? The phrase only serves to remind us that there were war methods really reintroduced from barbaric periods; and the German need not seek them far from home.

The Eclipse of the Sun: A Photograph Taken by British Observers.



SHOWING A PROMINENCE, LIKE AN EXPLOSION, WHICH PASSED RIGHT ROUND THE SUN: A PHOTOGRAPH TAKEN BY BRITISH OBSERVERS IN BRAZIL AT THE ECLIPSE OF MAY 29.

At a recent meeting of the Royal Society, the results obtained in Brazil by British observers of the total eclipse of the sun on May 29 last were discussed. The above photograph, one of those which they took, shows a large prominence on the sun, rather like an explosion given off by it, and probably composed of lighter gases, chiefly hydrogen.

It passed right round the sun and remained nearly a month. It was also observed at the same time from India. Other photographs taken by British observers led to a deeply interesting discussion on the probable necessity of revising the scientific theory of the universe, in accordance with the views of Professor Einstein.

A New Link in the Old Friendship of France and Scotland: President Poincaré at Glasgow.



THE PRESIDENT OF THE FRENCH REPUBLIC INSTALLED AS LORD RECTOR OF GLASGOW UNIVERSITY: M. POINCARÉ DELIVERING HIS RECTORIAL ADDRESS IN ENGLISH—(INSET) IN HIS ROBES.

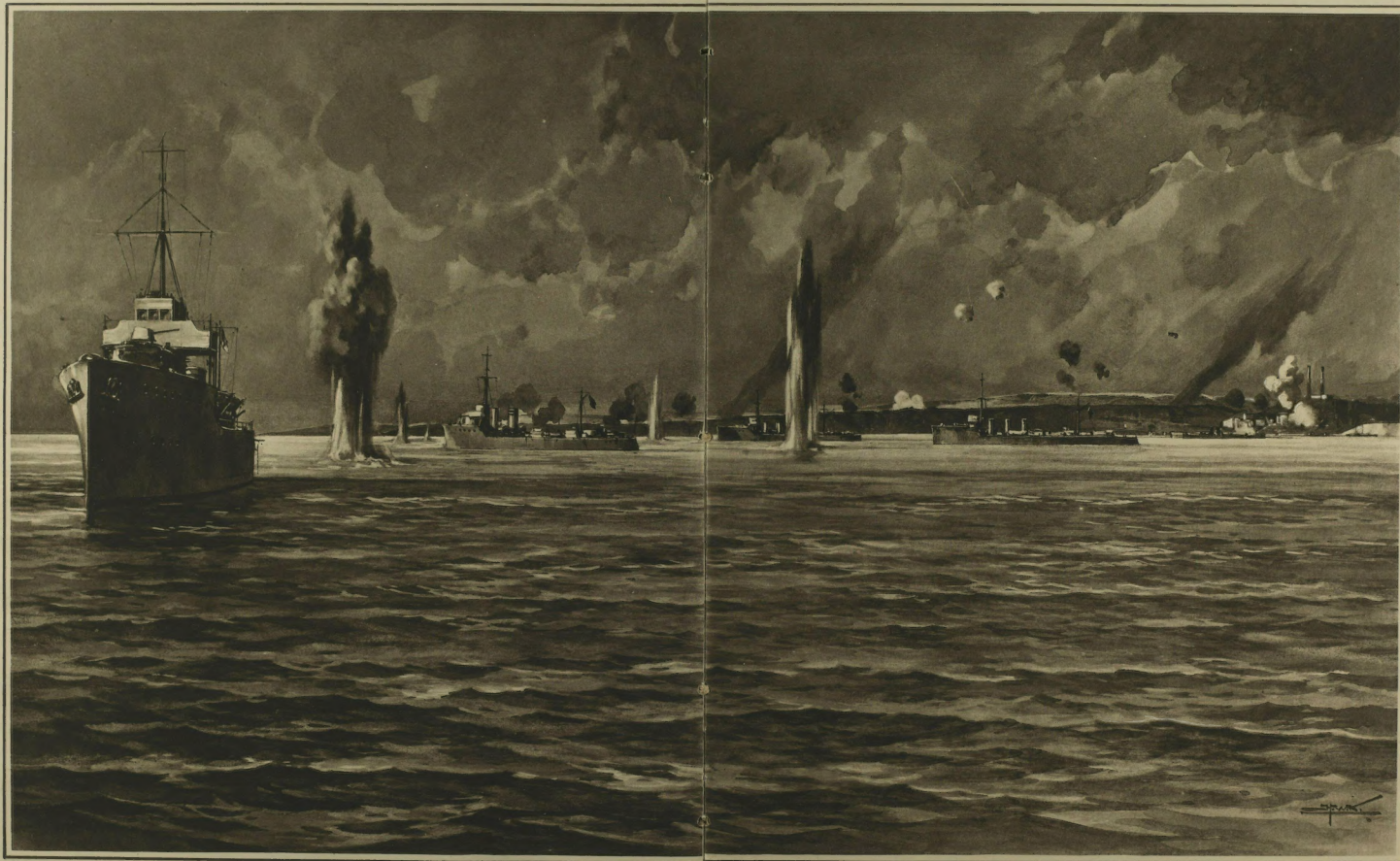
President Poincaré was elected Lord Rector of Glasgow University, by the unanimous vote of the students, early in the war. His installation took place there, in St. Andrew's Hall, on November 13. He was first made an honorary Doctor of Laws, and then, exchanging

the scarlet robe for the Rectorial one of black and gold, delivered a delightful address, in English. Later it was announced that he had presented the University with a magnificent Sèvres vase. Mme. Poincaré is seen in the right foreground.

PHOTOGRAPHS BY TOPICAL.

"OUR FORCE IN THE BALTIC HAS DONE ITS WORK WITH SPLENDID VITALITY": BOMBARDING BOLSHEVIST POSITIONS.

DRAWN BY H. W. KOREKORE FROM MATERIAL SUPPLIED BY AN EYE-WITNESS.



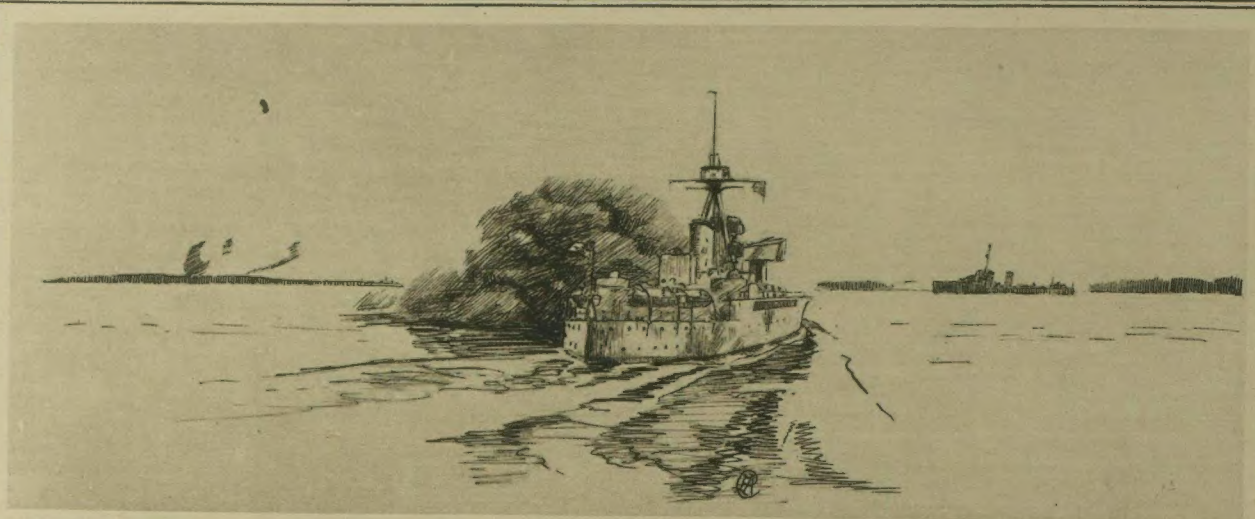
NAVAL OPERATIONS IN THE BALTIC: BRITISH DESTROYERS BOMBARDING THE FORT OF KRASNAYA GORKA, OUTSIDE PETROGRAD BAY.

The drawing shows British destroyers assisting the Estonian Naval Brigade on the coast outside Petrograd Bay in their envelopment of the forts of Krasnaya Gorka and Sarys Lechid. The action is illustrated as seen from Rapar Bay. On the right is the village of Kallisch, with a glass-factory; and near it, to the right of the dark puff of smoke from the enemy's guns, is a kite-balloon which controlled the fire of the Bolshevik forts. On the left is Dolgoy Point, and the entrance to Petrograd Bay. In the foreground on the left are two British destroyers bombarding, with 12-inch shells from Krasnaya Gorka falling in the water close by. On the right are the two Estonian destroyers, "Wambola" and "Lennuk," which were

captured last year by the British from the "Red" forces. Admiral Pihla, the Estonian commander, is indicating targets from the "Lennuk." The Estonian Brigade was operating on the left flank of General Yudenich's army. Speaking of the naval operations in the Baltic, Mr. Walter Long, the First Lord of the Admiralty, said recently at the Lord Mayor's Banquet: "We have a force in the Baltic commanded by one of the most gallant sailors in the Service, Rear-Admiral Sir Walter Cowan. That force has done its work with splendid vitality and untiring devotion, and has added fresh laurels to the record of the British Navy."—(Drawing Copyrighted in the United States and Canada.)

FROM RED RUSSIA: INCIDENTS OF THE "SWAYING" CIVIL WAR.

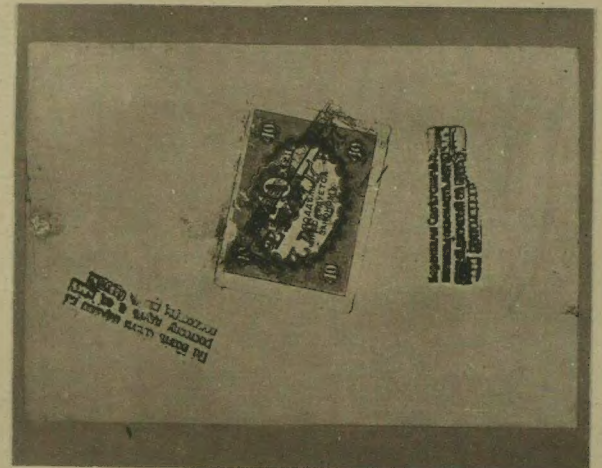
THE NAVAL DRAWING BY AN EYE-WITNESS; THE TWO LOWER PHOTOGRAPHS SUPPLIED BY C.N.



THE BRITISH NAVY IN THE BALTIC CO-OPERATING WITH THE RUSSIAN ANTI-BOLSHEVIST FORCES: ONE OF OUR MONITORS BOMBARDING KRASNAYA GORKA.

Красноармейцы, крестьяне, рабочие.

Керенка сделались бумажкой, которая ни на что не стоит. На керенку нельзя ни есть, ни пить, ни одеться, ни купить ничего. —иностраницы их не принимают, это чуждая, самая простая бумага, ею можно оклеивать стены, топить печи, наклеивать вместо прыжков на бутылки. Почему же комиссары у крестьян хлеб и скот отбирают? Почему комиссары на керенки у красноармейцев жизнь покупают и служат им? Заставляют у себя золото, да серебро забирают? Почему они народ обманывают и керенки на деньги дают, когда им никому не надо? Солдаты, крестьяне, рабочие, требуйте у комиссаров настоящих денег, пусть отдадут то, что они на вашей крови и на вашем голоде нажили. Ваша жизнь и добро дороже бумажки комиссарской. Мы этой бумажке вам даром дадим сколько хотите.



DROPPED BY THOUSANDS AMONG BOLSHEVIST TROOPS, TO CREATE A FINANCIAL SCARE: A WORTHLESS "KERENSKY" 40-ROUBLE NOTE.

AIR PROPAGANDA IN RUSSIA: A "WORTHLESS NOTE" MESSAGE DROPPED BY AEROPLANES AMONG BOLSHEVIST TROOPS.



WHERE THE REMAINS OF THE RUSSIAN IMPERIAL FAMILY ARE SAID TO HAVE BEEN FOUND: WOODS NEAR EKATERINBURG.



JUST RECEIVED FROM RUSSIA: "THE ROOM IN WHICH THE TSAR AND HIS FAMILY WERE KILLED"—SHOWING SHOT-MARKS.

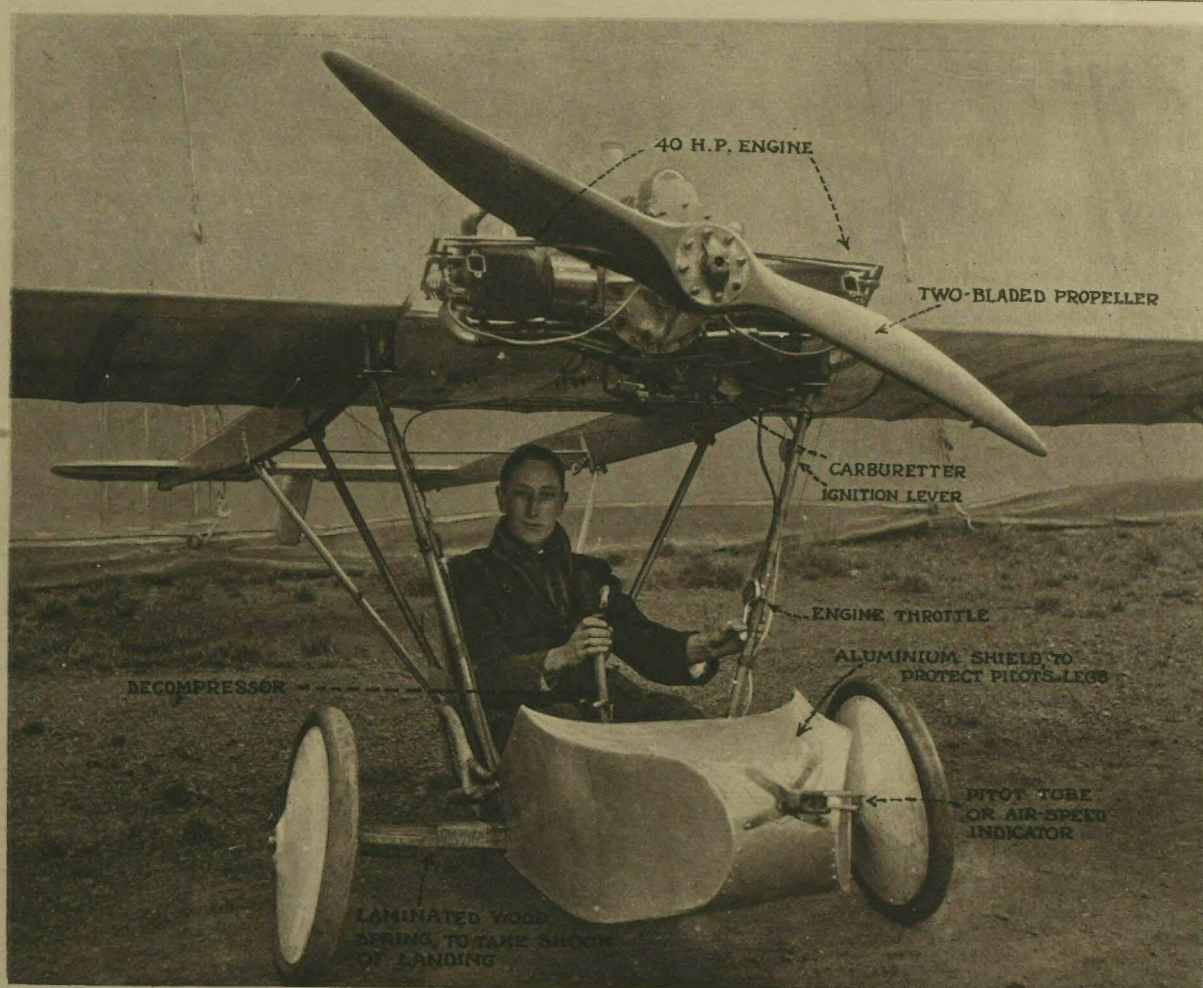
The sketch at the top shows a British monitor, of Admiral Cowan's squadron in the Baltic, bombarding the Bolshevik fort of Krasnaya Gorka with 15-inch guns, from Kapor Bay. The kite-balloon in the air to the left is spotting for the Bolshevik batteries. In a double-page drawing in this number British destroyers are seen taking part in the same action.—"Kerensky" notes are still current among the Bolsheviks. The Omsk Government, regarding them as waste paper, used them for propaganda

purposes. The notes were gummed to a sheet of paper with a message on the back (as above) telling the "Red" soldiers that they were valueless, and were dropped by thousands from aeroplanes among the Bolshevik troops, in order to create a financial scare.—The two photographs at the foot, just arrived from Russia, purport to show the room in which the Tsar and his family were shot (the bullet-marks on the wall indicating a kneeling posture) and a spot in the woods near Ekaterinburg where their remains were found.

"THE MOTOR-CYCLE OF THE AIR": THE 220-LB. CROW.



WING-SPAN, 15 FT. ; OVER-ALL LENGTH, 14 FT. : THE REMARKABLE B.A.T. AEROPLANE, THE "CROW."



THE SMALLEST BRITISH AEROPLANE: A PILOT IN THE CAR OF THE "CROW."

That well-known aeroplane-designer, Mr. Frederick Koolhoven, F.R.Ae.S., has sprung a surprise on the Aircraft Industry by producing a little "joy-flier" pure and simple, the B.A.T. "Crow," which may best be described as "the motor-cycle of the air." The price will be between £300 and £400. For ordinary storing purposes, where sufficient hangar space is not available, the single plane is taken off by removing a few bolts. There are no bracing wires, and, consequently, no tuning-up is necessary. The engine,

a 40-h.p. A.B.C. "Gnat," of the flat twin-cylinder air-cooled type, is mounted on the front of the plane, and forms, with its mounting and the petrol and oil tank, a complete unit which is easily detached. The torpedo-shaped tank holds five gallons of petrol and half a gallon of oil, sufficient for a flight of about two hours, covering a distance of 125 miles. The speed is 65 miles an hour, and the landing-speed is under 30 miles an hour. The total weight is 220 lb.—[Phot. Green.]

THE RUSSIAN DANCERS.

BY A. E. JOHNSON.

NOTHING proves the strength of the Russian dancers' art more definitely than the persistence with which they keep their hold on London. They might so easily have been a nine weeks' wonder—vanishing, as they came, like a dazzling flash. But their brilliance is of a hard and enduring kind: their lustre has nothing "precious" about it, and there could be no surer indication of their vitality than the vicissitudes over which they have triumphed. Only a remarkably healthy organism could so rapidly make good its losses and close up gaps that might well seem irreparable. Their simple rule is never to be content with a second best. Nijinsky secedes. M. Diaghileff shrugs his shoulders—and strikes "*Le Spectre de la Rose*" and "*L'Après-Midi d'un Faune*" off the repertoire. A feeble manager would have attempted substitutes; but though there is a Massine to assume the sorry motley of *Petroushka*, and an Idzikovsky to portray the mischievous and agile Harlequin, there can be but one Faun and one Wraith of the Rose. Other magic is offered; and in the enchantment of new delights we are in the way to forget the intoxication of the old. There seems, indeed, no end to the surprises which the Russians hold in reserve: no wonder they defy the *ennui* that springs from too great familiarity, for they keep us guessing with the most accomplished coquetry.

Naturally, the chief interest of the present season has centred in the new productions. These are all the work of Massine, who has succeeded Fokine as choreographer-in-chief. There was a phase in the development of M. Diaghileff's company when it seemed as though Nijinsky were to usurp the place of Fokine—one uses the term advisedly, for the ideas and methods of the younger man had a revolutionary appearance. But the tendency which began with "*L'Après-Midi d'un Faune*," developed in "*Jeux*," and reached a climax in "*Le Sacre de Printemps*," was as short-lived, for that time being, as the other tendency towards profusion for profusion's own sake which characterised "*The Legend of Joseph*" and the grotesquely extravagant "*Tragédie de Salomé*." With Massine, whose début in the name-part of that same "*Joseph*" one remembers at Drury Lane before the war, another tendency, of a sounder sort, has become visible. Fokine, to speak generally, saw the dance as a background to dramatic action: pantomime, in such ballets as "*Scheherazade*," "*Thamar*," "*Cleopatra*," and "*Petroushka*," plays at least as important a part as dancing. Massine, himself an active performer, regards dancing not as an accessory but as the actual means of interpretation. The comparison is perhaps a little unfair to Fokine, whose "*Carnaval*" may well challenge its accuracy, but it will serve to emphasise the distinctive feature of Massine's inventions.

Of these "*The Good-Humoured Ladies*" must easily be given precedence. Nothing that the Russians have ever done before exceeds in charm this wholly delightful performance. It is so complete, so evenly sustained, so perfect that it goes from start to finish with an apparently effortless ease that baffles even the most sophisticated and experienced spectator. It is only upon analysis and after assiduous attention that the wealth of study and artistic re-creation which underlies this ballet is understood. It is not merely that with most subtle skill and nicety a story taken from Goldoni has been married to music of Scarlatti, with scenery, costumes, and dancing added. Every detail

has been studied with minutest care and woven into its sufficient place. A painter of my acquaintance declares that there is not a pose of any figure throughout the piece which he cannot find in Canaletto, Hogarth, Gavarni; and one may well believe that Bakst in his decorations has not been less receptive of suggestion than Massine. From such varied sources do the Russians draw their inspiration; by such strangely individual alchemy of mind do they transmute the old into something new and rich.

By way of contrast we have had "*The Three Cornered Hat*," with music by a modern composer and decorations by Picasso. The period of the scene is nominally eighteenth-century Spain, but one doubts whether the painter's authorities would satisfy a meticulous antiquary. This ballet is, perhaps, the most startling thing the Russians have yet exploded at our feet. If fresh evidence could possibly be wanted of their tireless defiance of convention, here it is. What intrigues is not merely the unusual *décor*, but the peculiar insistence, in the music and in the dancing, on those rhythms which are characteristic of Spanish

a type of ballet as, say, "*Le Pavillon d'Armide*" with solo dances, *pas-de-deux* and the rest performed in front of a clustered *corps de ballet*; but its novelty of arrangement, its quick and mirthful movement, and the naïve decorations of Derain disguise the fact quite neatly.

Less talked of than these three ballets, but in many respects quite as interesting, are "*Children's Tales*" and "*The Midnight Sun*." Both are Russian in subject, designed 'as to scenery and costumes by Larionoff, whose handling of the opportunities for colour which these peasant dances and folk tales provide is triumphantly daring. The peculiar fascination of "*Children's Tales*" is hard to define; but it might be written of these strange little tableaux of witches, dragons, and enchanted swan-maidens as Pushkin wrote of the wise cat and other marvels which form the theme of Rimsky-Korsakoff's "*A Fairy Tale*." "There dwells the true spirit of Russia. I have been there." As a spectacle the ballet is reminiscent of "*Le Coq d'Or*"; and those who witnessed the first production of that opera at Drury Lane in 1914 are aware to what fantastic lengths the Russians can indulge the childish vein of fancy, and by very *abandon* turn the ridiculous into the sublime. If "*Alice in Wonderland*" is capable at all of presentation on the stage, these are the people who could do it.

But along with so much that is new there have been old favourites to delight us. Shall we ever tire of such spectacles as "*Thamar*," "*Scheherazade*," "*Cleopatra*" and the rest? It is surprising how the older ballets retain their grip upon the imagination. Moreover, though there have been many gaps to disappoint, Karsavina has returned, and her presence makes amends for much. Her art has lost nothing, and her charm promises never to fade. To see her in the course of one evening as a roguish damsel in "*Papillons*," as Mariuccia in "*The Good-Humoured Ladies*," and as the faithless Sultana in "*Scheherazade*" is to receive a wonderful impression of her range. Is she greater as a dancer or a mime? See her as the gay conspirator in "*The Good-Humoured Ladies*" or the Miller's Wife in "*The Three-Cornered Hat*" and you will think the former: watch her as the Vampire Queen in "*Thamar*" or the panting mistress in "*Scheherazade*" and you will decide the latter. The gesture with which she demands the opening of the door behind which her minion lurks is electrifying: it would take a better man than a eunuch to withstand that imperious behest.

It would be hard to over-estimate the stimulus which the Russian Ballet has given to certain forms of art in this country during the last few years. Some of the more obvious results can be seen on every hand in the drapers' windows, but the influence goes further and deeper than that. The suggestion has more than once been made that an English Ballet should be formed. Why not? Granted that a galaxy of all the talents may be needed, no one can say that we do not possess an abundance of material. It is the directing genius that is wanting. But perhaps the English Ballet may come. In that case one would like to see our own tradition and lore explored for subject-matter. Why should not Mr. Hewlett's magic re-people for us the green glades of Morgraunt, or Mr. George Sheringham, taking a hint from one of his own delightful fans, conjure up before us a summer's evening at Cremorne?



THE RUSSIAN DANCERS AS A SUBJECT FOR A BRITISH PAINTING: "LES SYLPHIDES" FROM THE WINGS, BY LAURA KNIGHT.

Mrs. Laura Knight's picture, "*Les Sylphides*" from the *Wings*, is included in the current exhibition of the International Society of Sculptors, Painters, and Gravers, at the Grosvenor Gallery.—[By kind permission of the artist, by whom the Copyright is strictly reserved.]

dance measures. The choreography is intricate, to say the least: and it occurs to one that Massine may be proceeding by well-defined stages towards that goal which Nijinsky was trying (impetuously and a little before his time) to reach at a single bound. A principle which Nijinsky, it is understood, aimed at was the elaboration of the *maître de ballet's* function to the point where the choreography of an entire ballet could be rigidly laid down and set forth, like music, in an accepted notation.

Now in "*The Three-Cornered Hat*" improvisation is unthinkable. Every movement of the dancers is planned from curtain to curtain, and the individual performer must study his part in the piece with the same exact attention and discipline as the instrument-player in an orchestra. There seems to be here, even more than in "*The Good-Humoured Ladies*," a fascinating development in the art of the ballet. The performance is exceptionally brilliant, even for the Russians. As choreographer Massine has spared no one, himself least of all, and his dancing as the Miller is a marvel of execution.

"*La Boutique Fantasque*" is slighter—the *jeu d'esprit* of a dancer as nimble of wit as of foot. Of plot there is little, and such dramatic action as the piece contains is merely a pretext for a succession of gay and ingenious dances. In essentials this is as old-fashioned

THE PRINCE OF WALES AS RANCHER: HIS NEW PROPERTY IN ALBERTA.

PHOTOGRAPHS BY W. J. OLIVER.



WHERE THE PRINCE OF WALES INTENDS TO BREED CATTLE, SHEEP, AND THOROUGHBRED HORSES: THE BEDINGFIELD RANCH, ALBERTA, WHICH HE HAS BOUGHT.



TO BE THE PRINCE OF WALES'S CANADIAN HOME: THE RANCH HOUSE ON HIS NEW BEDINGFIELD ESTATE, IN THE PROVINCE OF ALBERTA.



WHERE THE PRINCE OF WALES SPENT 24 HOURS WHICH HE WISHED WERE 24 YEARS: MR. GEORGE LANE'S BAR U RANCH, ADJOINING THE PRINCE'S ESTATE.

During his Canadian tour, the Prince of Wales announced to his guests at a farewell lunch at Winnipeg, to their great delight, that he had acquired a small ranch in Alberta, where he hoped to employ some time-expired Canadian soldiers, and occasionally to make his home. The Prince's new property is known as the Bedingfield Ranch, situated on the middle fork of the Highwood River, about twenty-six miles south-west of High River. It adjoins the Bar U Ranch, belonging to Mr. George Lane, a veteran rancher of the

district, who entertained the Prince there, and made the purchase for him, and it is considered one of the finest ranching spots in Alberta. It was at the Bar U Ranch that the Prince had his first lesson in calf-branding, and he afterwards said of his visit: "I spent 24 hours on Mr. George Lane's ranch at High River. I wish it could be 24 years"—so taken was he with the free-and-easy, open-air life there. On the Bedingfield Ranch the Prince intends to carry on a breeding establishment.

BOOKS OF THE DAY

By E. B. OSBORN.

I FELT young again and in the nimble 'nineties (when you could still live with impunity right up to the maxim of Art for the artist's sake) as I sat up after a weary, dreary

day to read "SEVEN MEN" (Heinemann; 7s. net), by Max Beerbohm, whose last book was a pictured reduction of his dramatic fantasy of the Happy Hypocrite to idyllic terms—what a dear, silly Christmas book it made, to be sure! There is nothing "ninetyish" about Max's wit, which is a timeless gift, being based on a keen sense of the eternal incongruities of life on this speck of verminous dust attached to a fifth-rate star. There is, of course, another and quite incalculable quality in his less manifest witticisms—the simplest kind is intended *épater la bourgeoisie*, a sport hardly worth while in these ultra-democratic days—and why should we not agree in thinking it the result of cosmical space twist in the temperament of a man of his world? The whole constitutes what can only be called Maxage, as peculiar and personal a form of wit as Marivaudage. He is not in the least to be "dated," even when he introduces such a minor personality of the late 'nineties as Enoch Soames (a type not to be discovered in these days even on a rainy evening at the Café Royal), who declared Beaudelaire a *bourgeois malgré lui* and Villon an *épicier malgré lui*, and insisted that Verlaine was two-thirds sheer journalism. If his creator had only quoted a little more liberally from Enoch Soames's "Fungoids," a book of poetry decoded and decomposing, I should probably have regarded him as the most alluring of the seven men in this book of whim-whams from the Land of Green Ginger (the seventh is Max himself coming on as the Devil). As things are, "Savonarola" Brown will be even more rapturously received. Ladbroke Brown, for he was born in Ladbroke Crescent, had thought of writing a tragedy about Sardanapalus. But, when looking him up in the "Encyclopædia Britannica," he happened to open the volume at Savonarola, and so changed his subject. Max gives the whole of Brown's masterpiece (except Act V.,

Florence and is at its loudest and darkest crisis as the Curtain falls.

The remark of a character in a melodrama given at an Actors' Fête in the Botanic Gardens—"I said the plot would thicken, and it thuck"—well describes the action of this tragedy, in which Max discreetly chaffs a number of dramatists.

Mr. George Moore's books are no longer published; they are privately printed for suitable subscribers—



MISS MARGARET PETERSEN, WHOSE NEW NOVEL, "THE DEATH DRUM," HAS JUST BEEN PUBLISHED.

who must, I suppose, give evidence of personality before getting on the list—and discreetly circulated. "AVOWALS" (distributed by Werner Laurie) maintains in its clockwork passages, jewelled in ever so many holes, the mechanic pose which has become the author's second or literary nature. What a pity he keeps standing stiff in this aching, antiquated platitude! It sends my foot to sleep even to read him for a quarter of an hour. Nothing in his elaborate book dates him quite so far back as the long passage in which, to relieve the monotony of Ebury Street (he calls it "a long narrow slum," but there are some most joyful and gracious people living there), he makes play as followeth with the names of English poets and novelists, insisting that the nature of their verse or prose can be deduced from the sound of their names—

In the discovery of a name's power Bacon was before me; for he knew the importance of a name in literature, and chose the most beautiful name of all; and with each play Shakespeare grew more and more like his name, more elusive, more recondite; and, for the sake of the name, let no edition of Bacon's plays be put on the market. The plays are by the name. . . .

If I did not believe firmly that Providence bestows names upon us in harmony with the books we are ordained to write, the name of George Eliot would convert me. The writer's real name was Marian Evans, a chaw-bacon, thick-loined name, but withal pleasing, like the shire horse. But the Providence that shapes the writer to its ends requires a hollow, barren name, without sign of human presence on it, one reminiscent of the strange sea-shells that are found only on the mantelpieces of Pentonville front-parlours—stripe-backed, white-lipped shells, in which it is impossible to believe that a living creature ever dwelt.

It is pleasing to meet once more with the mediæval philosophy of Nominalism even in a pose without plasticity. Twenty years ago we could do this kind of thing and be applauded for too-awfully-cleverness. Alas that a wit, whom, we once found so fresh and provoking, should now be brought to so stiff-jointed and creaking an attempt to re-act his earlier self! It is Time's fault, not mine or his, that I still admire him, but am no longer amused.

"Wit is a good diversion, but a base trade," wrote Sedley, and Mr. Charles Whibley—one of the wittiest of mortals, perhaps our only witty critic—knows well the necessity of sound learning which, like sound wine, is all the more crimson and cordial for the passing of time. He is a true *man of letters*, whose conversation is a banquet more abundant and pleasant to draw up to than his books—yet in "LITERARY STUDIES" (Macmillan; 8s. 6d. net) you have criticisms so wise and yet so witty, so quickened with judicious enthusiasm,

so hale and hearty and so English, that its

author would be warmly welcomed into any and every hostelry of the soul, such as the Mermaid Tavern or H—'s in the Strand. Who but he could ever have thought of writing, much less have written, the delightful dissertation on "The Rogues and Vagabonds of Shakespeare's Time"? Who but he could have described with such deep understanding the methods of Foists and Nips and Stalls in the palmy age of purse-cutting? Whatever the theme, high letters or low letters, he could always be read aloud in any company of scholarly wine-bibbers, drunk but not disorderly with love of poetry and prose and port—

When Fleets of Glasses sail around the Board,
From whose Broad-sides Volleys of Wit shall rain.

No wonder they love the man at Cambridge, where he alone is permitted to storm the ears of reverend Professors and revered Heads with gusts of robust obloquy.

In "PATRON AND PLACE-HUNTER: A STUDY OF GEORGE BUBB DODDINGTON, LORD MELCOMBE" (John Lane; 16s. net), by Lloyd Sanders, we have a critical biography of a partisan whose party was ever—himself—marked by the same gaily borne wealth of knowledge, zest in human nature and humane books, ample perspective, and bluff distinction of style. Mr. Sanders causes Doddington, who had honest qualities, after all, to be understood for the first time, and he so sets the curious creature's life upright as to make him a candle (tallow, but what of that?) to light up his century from within.

Mr. Gosse, if not much of a wit, yet has this same zest of the critic truly in love with criticism, to whom a new book is a discovery and an old one an adventure. In "SELECTIONS FROM A. C. SWINBURNE" (Heinemann; 6s. net), in the choice of which he has had the help of Mr. T. J. Wise, we get at last an anthology which reflects the poet's many-sided nature and variety of subjects. Watts-Dunton's, made in 1887, certainly did not—because, forsooth, that third-rate poet and fourth-rate



MR. MAURICE HEWLETT, WHOSE NEW NOVEL, "THE OUTLAW," HAS JUST BEEN PUBLISHED.

Camera-Portrait by E. O. Hoppé.

which he did not live to write), and it is as joyous a bit of fooling as you could wish to read on a November afternoon to cure your *accidia* (Dante's name for "the cameleous hump") Here are the stage directions for the final scene of Act III.—

Re-enter Guelfs and Ghibellines fighting. SAV. and LUC. are arrested by Papal officers. Enter MICHAEL ANGELO. ANDREA DEL SARTO appears for a moment at a window. PIPPA passes. Brothers of the Misericordia go by, singing a requiem for Francesca da Rimini. Enter BOCCACCIO, BENVENUTO CELLINI, and many others, making remarks highly characteristic of themselves, but scarcely audible through the terrific thunderstorm which now bursts over



MR. ROBERT HICHENS, WHOSE NEW NOVEL, "MRS. MARDEN," HAS JUST BEEN PUBLISHED.

Photograph by Russell.

critic would include only pieces that appealed to his own personal taste, and must omit many which, even more than thirty years ago, were recognised as the great poet-musician's title-deeds to immortality. To think that Swinburne, of all men and poets, of all valiant and eagle-eyed souls, of all great masters of orchestral diction, was compelled to live for so many sterile years at "The Pines, Putney"! I for one shall never get over that crowning irony of circumstance, and am glad the dead hand of that frequenter of famous poets has at last been lifted from the reputation of the greatest of the Victorian poets.

STUDENTS CAPTURE "MR. PUSSYFOOT": A "VARSITY RAG" IN LONDON.

DRAWN BY A. FORESTIER.



GOOD-HUMOUR ON BOTH SIDES: STUDENTS CARRYING MR. "PUSSYFOOT" JOHNSON, THE AMERICAN PROHIBITIONIST, INTO KING'S COLLEGE, STRAND, ON A STRETCHER.

Popular opposition to the Prohibition campaign conducted by Mr. "Pussyfoot" Johnson, from the United States, took the form of a "rag" by London University students on November 13. They raided Essex Hall, and captured Mr. Johnson, who was preparing to debate the question at issue with Mr. Marshal Banks, of the Anti-Prohibition League. He was carried on a stretcher, shoulder-high, into the quadrangle of King's College, where he was "christened" with a bottle of Bass. The procession was then re-formed,

and passed to Oxford Circus. In Great Portland Street Mr. Johnson was rescued by the police. Good-humour prevailed on both sides, and he accepted the situation in a sporting spirit. Unfortunately, just at the end, his eye was injured by a missile thrown by someone in the crowd. The students afterwards wrote him a letter of sympathy, and sent a deputation, denying that any of them had thrown the missile. The King, on hearing of the occurrence, immediately took occasion to express his regret.—[Drawing Copyrighted.]

VISITED BY THE PRINCE OF WALES: WASHINGTON—DRAWINGS BY PENNELL.

FROM LITHOGRAPHS BY JOSEPH PENNELL. [COPYRIGHT.]



THE HEART OF AMERICAN DEMOCRACY: THE SPLENDID CAPITOL AT WASHINGTON, CONTAINING THE SENATE CHAMBER AND THE HALL OF REPRESENTATIVES.



A CITY OF "MAGNIFICENT DISTANCES": THE CAPITOL AT WASHINGTON, AT THE FAR END OF THE AVENUE, FROM THE TREASURY BUILDING, NEAR THE WHITE HOUSE.

Washington, the capital of the United States, has acquired an added interest in British eyes from the visit of the Prince of Wales, who arrived there, after his Canadian tour, on November 11. That day he called at the White House and saw

Mrs. Wilson and Miss Margaret Wilson, and on the 13th he made another call, to see President Wilson himself, whose health had improved. On the 12th the Prince visited the Supreme Court of the U.S.A., in the Capitol, and the National Press Club.

"THIS BIGGEST OF ALL QUADRUPEDS, *GIGANTOSAURUS*": THE GREAT LIZARD OF TENDAGOROO.

A RECONSTRUCTION DRAWING BY A. FORESTIER.



WITH A 40-FOOT NECK AND AN 80-FOOT TAIL! THE *GIGANTOSAURUS*, A HUGE AQUATIC REPTILE—THE LARGEST ANIMAL ON RECORD—WITH A CROCODILE FOR COMPARISON.

The discovery of the remains of this monster, of whom our artist here gives a reconstruction portrait based thereon, was described by Sir Ray Lankester in our issue of July 19 last, in an article on "The Biggest Beast." "The bones of a huge reptile," he writes, "similar to *Diplodocus*, but actually twice as big in linear dimensions, were found by Dr. Fraas at Tendagoroo, fifty miles from the coast in German East Africa, and brought safely to Berlin in 1912. They were lying in a sandy deposit of the same geologic age as our Sussex Wealden. . . . Dr. Fraas calls this biggest of all quadrupeds '*Gigantosaurus*.' A cast of the humerus, or upper arm-bone [illustrated in our issue of July 19, 1919], is now exhibited in the Natural History Museum. It is over 7 ft. in length. The femur, or thigh-bone, was over 10 ft. in length. This enormous creature

was, of course, like *Diplodocus*, aquatic. . . . When stretched on the shore, resting on the belly, the great lizard of Tendagoroo bulked like a breakwater 12 ft. high, and his tail like a huge serpent extended 80 ft. beyond it, whilst his head and neck reached 40 ft. along the mud in front." Sir Ray Lankester points out that "a mechanical limit is set to the size of a land-walking animal. . . . He is always in danger of sinking by his own weight into soft earth and bog." *Diplodocus* "never raised himself on to his four legs on dry land. . . . He would have rested on his belly, as a crocodile does, with much-bent legs on each side. But, submerged in 20 ft. depth of water, he could have trotted along, half-floating, slowly sucking down the floating vegetation into his moderate-sized mouth."—[Drawing Copyrighted in the United States and Canada]

THE EARLIEST-KNOWN PAINTING OF A LORD MAYOR OF LONDON.

PHOTOGRAPH BY COURTESY OF THE CORPORATION OF THE CITY OF LONDON.



GIVEN TO THE CITY: "SIR THOMAS EXMEWE," LORD MAYOR OF LONDON, 1517—ATTRIBUTED TO HOLBEIN.

This very interesting picture has just been presented to the City Corporation by the Hon. Mrs. Laurence Brodrick, of Coedcoch, Denbighshire. It shows Sir Thomas Exmewe, Lord Mayor of London in 1517. Mr. Bernard Kettle, the Guildhall Librarian, said to the "Times": "This portrait of Exmwe, or Exmewe—for both spellings appear in the City records—is the earliest-known painting of a Lord Mayor of London in existence. The earliest contemporary portrait of a Lord Mayor known to me is that of Sir Ralph Jocelyn,

Mayor in 1464, in a stained-glass window in Long Melford Church, Suffolk (illustrated on p. 842 of this issue). A portrait of Jocelyn was also in the chancel window of Aspeden Church, Herts, but only the head now remains. The title, Lord Mayor, did not come into regular use until 1486." The portrait of Exmewe is painted on oak panel, size 21 in. by 17 in. Experts pronounce its style that of Holbein, but suggest it may be by a pupil. Exmewe was a goldsmith; and died in 1529. Holbein first came to England in 1526.



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THE WORLD OF FLIGHT.

ON THE DEVELOPMENT OF AIRCRAFT-CARRIERS.

By C. C. Grey, Editor of "The Aeroplane."

THE news that H.M.S. *Empress*, aircraft carrier with the Black Sea Division of the Mediterranean Fleet, is to return to home waters and is to be paid off at Chatham prior to refitting for passenger work, calls up memories of the very early days of the war, and suggests that a few words on the development of aircraft carriers may be acceptable. Much is known by the general public of the later seaplane-carriers *Furious* and *Argus*, but little is known of the early ships, chiefly because in the days of the earliest so few people were at all interested in Naval aviation, and when the later ships were put into commission the war was in full swing and nothing could be said about them in print.

Setting aside the temporary aeroplane carriers, such as H.M.S. *Hibernia*, on whose fore deck a scaffolding and platform were erected, from which certain adventurous Naval officers flew the box-kite biplanes of the period in 1911, the first ship officially commissioned as a carrier was H.M.S. *Hermes*, a dire example of the cruiser of the last class numerically—one forgets whether she was third or fourth class or lower. Her maximum speed was ten knots, and she was everything that an aircraft-carrier ought not to be. But she was the only thing which the Navy of 1913 would spare for the apparently silly experiments of the Naval Wing, Royal Flying Corps—as our Naval Air Service was then called. *Hermes* was known officially as a "seaplane mother ship," a cumbersome title which was generally shortened into "seaplane-carrier." She was not an "aircraft-carrier," for she carried nothing but seaplanes. When the weather was calm enough the seaplanes were lowered over-side by derricks and were left to get off the water by their own power; a system which still prevails, except on the latest ships, from which aeroplanes with wheels get off the decks. *Hermes* came to a timely end, though, unhappily, with considerable loss of life, in the early days of the war, being torpedoed by a submarine while crossing on a fine calm morning from Dunkerque to Dover. Just before the outbreak of war, the newly-formed R.N.A.S. had obtained from



AN EXHIBIT AT ST. DUNSTON'S ACADEMY FOR THE BLINDED SOLDIERS AND SAILORS AFTER-CARE FUND: "LE ROI EST MORT: VIVE LE VRAI ROI."

This remarkable imaginative picture was presented by the artist, Miss Dorothy Vical, to St. Dunstan's Academy. It is called "Le Roi est mort: Vive le Vrai Roi." In the foreground is seen the Kaiser dying, while the Crown Prince kneels by his side. Among the German Generals is Hindenburg, who holds aloft his sword in submission to the Divine Presence. To St. Dunstan's Academy have been presented several thousands of pounds' worth of paintings and sculpture, and these will be on view and sale at the Windsor Gallery, 54a, Baker Street, from November 24 to December 4.

Churchill—who is really the father of our air-power, thanks to the way in which he pushed Naval aviation—leave to build a seaplane-carrier *ad hoc*. A tramp

German coast gave promise of great things to come. Hamburg was within reach, and a dash into the Baltic would have made it possible to bomb Berlin. For

steamer then under construction was bought. Her forward portion was rebuilt and enormously lengthened, so as to give a long, flush deck forward. And she was fitted internally to carry seaplanes with folding wings of the type originated by the Short Brothers. She was christened *Ark Royal*, and, owing to her flush deck having a downward slope (with the intention of launching wheeled machines therefrom) she looked like an oil-tanker sinking by the bows. She was commissioned early in the war, and journeyed to the Eastern Mediterranean at a forced draught speed of eight knots, at the beginning of the Gallipoli Campaign. So far as one can recollect she is there still. Though useless for the work of a modern aircraft-carrier, she was actually the embryo of the modern type, and purely as a mother ship she did very good work indeed. She was cheap at the outset, so she has more than paid for her keep.

The next instalment of seaplane-carriers were pure makeshifts, but they were an extraordinarily good bargain for the nation. At the very outbreak of war a brainy young officer, very well known in the R.N.A.S., suddenly disappeared from his office in the Admiralty, and nothing more was heard of him till it was announced that a flotilla of seaplane-carriers under his command had approached Helgoland and had sent off seaplanes which had bombed Cuxhaven and Wilhelmshaven on Christmas Day, 1914. This flotilla was composed of the cross-Channel packet boats *Riviera*, *Empress*, and *Engadine*, the last two of which are now to be demobilised. The officer in command, since become famous as an M.P. and an expert on Pelmanism and Bolshevism, had commandeered these boats and had erected aeroplane-sheds on deck. The "ladies' cabins" had been made into coal-bunkers, so as to give them good cruising range, and the deck-beams sagged so much in consequence that they had to be shored up to prevent the coal from falling into the ward-room (late "saloon").

Being 22-knot turbine boats, they had the heels of anything afloat at the time except a few crack destroyers, and their raid on the German coast gave promise of great things to come. Hamburg was within reach, and a dash into the Baltic would have made it possible to bomb Berlin. For

(Continued overleaf.)

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(Continued.)

some strange reason—believed in the R.N.A.S. to be purely political—these things were never done, and the flotilla was sent to the Mediterranean, where it patrolled the Syrian coast and irritated the Turkish Army which was peacefully besieging the Suez Canal. It was commonly reported in Egypt that if the seaplane-carriers had not been so annoying, the Turks would never have made it necessary for our troops to invade the Sinai Peninsula and Palestine. If left alone the Turks would have been content to sit there till the war was ended in France. Part of the process of irritation was a series of seaplane raids right across Palestine, to bomb the railway from Damascus to the Canal, a journey of between 100 and 200 miles over rocks and sand on seaplanes with floats. It is characteristic of the way in which people in the East were forgotten at that period, that the R.N.A.S. officer who did by far the most of this work was never even mentioned in despatches, though at a later period another officer was given a D.S.O. for doing for about a month the same work that this officer had been doing for nearly a year.

What became of *Riviera* one does not know, though one would like to hear from any who served on that ship. *Empress* and *Engadine*, as we have seen, have survived Turks, Huns and Bolsheviks alike. To them later on was added *Ben-my-Chree*, a popular Isle of Man packet, bigger and faster than the Channel boats. She was commanded by an R.N.A.S. officer who had been much in the public eye as a fighter alternatively and impartially in aeroplanes, armoured cars and armoured trains in Flanders. Under him the seaplanes of *Ben-my-Chree* helped still further to irritate the Turks, till in an evil moment she put into Castelorizo Harbour, a trifle too near the mainland of Asia Minor, whereupon the wily Turk dragged field-guns to the top of a mountain and sank her where she lay at anchor. Following her came a weird collection of tramps and packet-boats, pressed into service as seaplane-carriers, and it was not till quite late in the war that "aircraft-carriers"—*id est*, ships capable of carrying other than seaplanes to be dumped overside—were produced. The first of these, unless one's history is badly at



INCLUDING THE DECORATIONS OF AN OFFICER-ARTIST: IN THE ROOM RESERVED FOR THE WORK OF ARTISTS KILLED IN ACTION, AT THE AUTUMN EXHIBITION AT THE PALAIS DES CHAMPS ELYSÉES.—(Photograph by Herrault.)



PLANTING THE TREE OF REMEMBRANCE: AT BERKHAMSTED SCHOOL ON THE ANNIVERSARY OF ARMISTICE DAY.

After the two minutes' silence on the anniversary of Armistice Day, "O God, our help in ages past" was sung, and the masters of Berkhamsted School who had served in the war planted an oak tree for remembrance. A library and museum are to be erected in memory of the "Old Boys" of the School who fell in action.

Photograph by Newman.

fault, was *Furious*, originally intended to be a super-battle-cruiser of the class of *Glorious* and *Renown*, with an amazing speed, legendarily stated to be in the region of 40 knots. When she was built and put through her trials, structural weaknesses in design were discovered. It is said that at full speed her decks buckled till walking on them was like a progress on the "Witching Waves" at a "Fun City." Also it is said that she could not fire a broadside for fear of bursting asunder in the midst. So being, like *Hermes*, useless to the Navy, she was made over to the R.N.A.S., fitted with flush decks fore and aft, and became the ship so beloved of photographers. Following her came *Argus*, flush-decked from end to end, with horizontal funnels projecting astern. And since then so great has been the development of aeroplanes designed to drop bombs and launch torpedoes after flying from aircraft-carriers, that there is serious debate as to whether the Navy shall take over the Naval side of the R.A.F. and turn the Grand Fleet into aircraft-carriers, or whether the R.A.F. shall take over the Navy.

"Little Women," a dramatisation of that old-fashioned American tale of Louisa Alcott's over which our parents

laughed and cried, is worth seeing as presented at New Theatre matinées for the sake of one character, the famous Jo, and of one bit of acting, that of Miss Katherine Cornell, as this engaging and tender-hearted tom-boy. Overloaded with sentiment as the play no less than the novel is, the adapter, Marion de Forest, has, at any rate, managed to get its heroine on to the stage and across the footlights, and make her a real warm, flesh-and-blood girl. And Miss Cornell, with her expressive features, her happy sense of humour, her abounding vitality, gives her the help of an art that seems as spontaneous as it is accomplished. Miss Henrietta Watson is rather wasted on the part of the mother, but Mr. A. Holles as the awkward boy Laurie, and Mr. Leslie Faber as the professor, now made a Frenchman, do what they can to provide something near live associates for the deliciously live heroine.

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ON his return from Canada the Prince of Wales will preside at a Festival Dinner in aid of the Middlesex Hospital.

The Hospital, exhausted by its work for the sick, urgently needs £200,000 to enable it to carry on its mission.

His Royal Highness, in full sympathy with its purpose, will plead a cause—time-worn it may be, but still worthy—and his appeal will rouse to generous action all those who, thinking of others, forget self, or, mindful of themselves, remember that the achievements of modern medicine and surgery, which benefit rich and poor alike, are the direct outcome of the work of the voluntary Hospitals.

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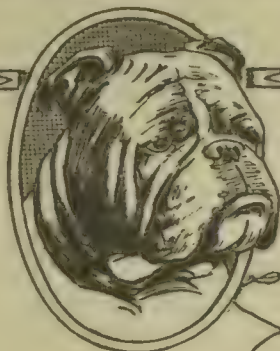
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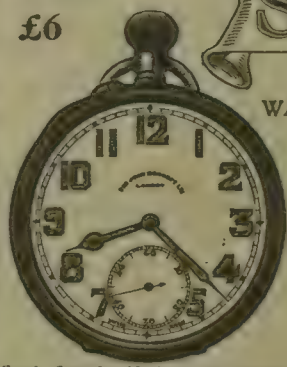
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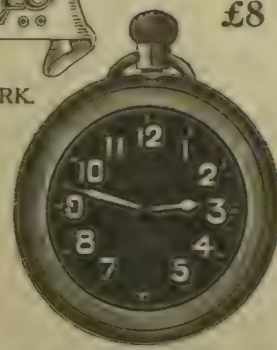
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LADIES' NEWS.

MADAME POINCARÉ was a very welcome guest to our Queen, who on previous occasions of meeting her was greatly taken with her simple, natural ways, and her good, gentle nature. The President's wife has plenty of French vivacity and charm, and knows how to wear her clothes and how to do her hair in the way common to all good French women. The Queen always looks splendid in full evening array. At Buckingham Palace her Majesty wore a delightful soft shade of sapphire-blue charmeuse embroidered in diamond and sapphire jewellery. The ribbon of the Garter and its jewelled star were worn, and in her diamond crown was set the historic Koh-i-Noor. The Stars of Africa were used as pendants, and her Majesty was fairly ablaze with these and other diamonds. The effect was very regal and becoming, I am told, and the King and the Queen were very bright and happy. Madame Poincaré wore white panne embroidered with pearls and diamonds. These gems were worn as ornaments, and in her dark, now silvery, hair were two diamond and marabout aigrettes. Princess Mary was in pale pink chiffon and wore a diamond bandeau in her hair and the badge of the King's family Order on her bodice. At the French Embassy banquet given in honour of their Majesties by the President, the Queen again looked magnificent in pale pink chiffon-velvet and wearing superb pearls and diamonds. Her dress was trimmed with sable and old lace, and her Majesty was a Queen in looks of whom we may be as proud as we are of her as a Queen in acts. Princess Mary looked very pretty and girlish in pale-blue trimmed with silver embroidery and lace and wearing pearl and diamond ornaments. Madame Poincaré was in French-grey charmeuse embroidered in silver, and her ornaments were diamonds and emeralds. Both banquets were splendid enough to typify the great nations by the heads of which they were given. Those present at them, if they had time to do so, could compare the French State plate with the British. Benvenuto Cellini had a hand in designing some of the finest gold pieces possessed by the two countries.

Women are doing in the cause of philanthropy what men have long found successful. Princess Alice will, on the evening of the 9th proximo, preside at a Woman's Dinner at the Savoy Hotel, in aid of the Middlesex Hospital. In the same building, at the same hour, and for the same splendid purpose, the Prince of Wales will preside over a Man's Dinner. Will the influence of a good meal,



A USEFUL TRAVELLING COAT.

Gone are the days when any old thing did for travelling—nowadays a woman likes to be both smart and comfortable. The above, of rust-coloured velours, combines both.

in good company, open the financial strings of our hearts' purses as it is found to do those of our brothers? It is not to be expected that the result on our side will be equal to that on theirs, because our incomes are, as yet, unequal. I think, however, that we are to be depended upon to do our best. I do not know who is to speak after dinner. If Viscountess Astor had time she would be sure to be delightful to listen to. The diners are to be limited to 150, and tables will be hostessed by Lady (Owen) Phillips, Lady Bland-Sutton, Mrs. Arthur James, and several other ladies of light and leading. The occasion promises delightfully, and the object is to help one of London's longest-established, yet most up-to-date and most useful hospitals and medical and surgical schools. To these latter we never realise how much we owe. The expenses are more than doubled by high prices. More accommodation is urgently required, and after five years of such strenuous work in treating soldiers and sailors as well as civilians, the whole place greatly needs thorough renovation and redecoration. So here will be an opportunity to dine well and do well!

There is no woman who does not feel grateful to the men who have removed the slurs cast upon the characters of private individuals, and on the splendid young women who turned out and did fine work in the W.R.A.F. generally, by the recent inquiry before a Committee of the House of Lords. For the woman who insisted upon the inquiry some sympathy is also probably due, for, however much opinions may differ in praising or blaming the course which she pursued, she has certainly had a great deal to bear.

A number of women are once again busily providing themselves with Riviera outfits. The Hotels Metropole are open at Cannes and Monte Carlo, and all other arrangements for the large winter invasion, which is certain, have been made. Plenty of the best music, the golf courses in good order, the sea as blue and the sunshine as bright as ever, the Rooms ready for excitement hunters, everything as usual except the large contingent of German visitors who loved to lounge about these lovely shores of the Mediterranean—and, to quote the late W. S. Gilbert, "they'll none of them be missed!"

Not everything that is good for us is disagreeable, although I admit that most pills of the "it doesn't taste very nice" variety are gilded by "it's so good for you." What is very nice, in fact: quite delicious, is the after-

[Continued overleaf.]

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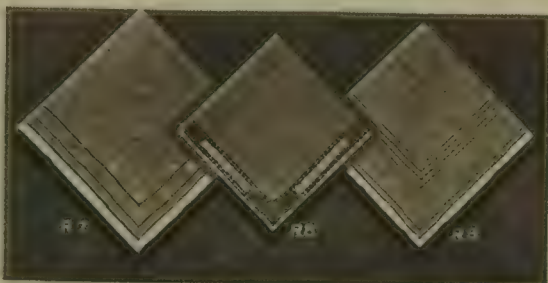
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12 8 by 9 1	...	42	10	0
12 0 by 12 0	...	53	4	0
12 6 by 10 6	...	52	7	6
13 7 by 10 6	...	52	9	6
13 8 by 10 6	...	53	4	0
13 9 by 10 6	...	53	4	0
13 9 by 12 0	...	60	19	0
14 0 by 9 0	...	46	11	0
14 0 by 10 6	...	54	6	0
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(Continued.)

dinner sweet, Pascall's Crème-de-Menthe. Many people have boxes of it always on the dinner-table, because people like it and because it prods all our digestive machinery into immediate activity, just as a drop of petrol in the valves does the engines of our motors. Men love it;



MARRIED LAST WEEK: MRS. JOHN BULTEEL.

The marriage of Mrs. Douglas Reynolds, widow of Major Douglas Reynolds, V.C., and daughter of Mr. William Petersen, to Major John Bulteel, D.S.O., took place last week. Mrs. Bulteel is the sister of the Countess of Wilton.—[Photograph by Spaight.]

and have got into a habit of looking round for it, preferring it to the liqueur of the same name which is called "starboard light" from its luminous green. The sweets are the same colour and the same taste, but do not contain alcohol. Lots of people by no means limit their attentions to them to after dinner.

Superb evening cloaks are one of the latest manifestations of the approaching ruin of the nation of which we

all talk and which no one at all believes. One sees them at the Opera-House and at the smart restaurants. Into both the women come cloaked, and, if it is warm, as it always is in restaurants, the cloak is thrown back over the chair, forming a delightful background to a pretty frock and an elegant figure. In the Opera-House they are merely loosened. At one place one sees the outsides, at the other the linings. Both are good to look upon. I saw an ermine wrap the other night, the dear little tails used as a kind of bias fringe down the back in a broad, slant-wise, scarf-like way. It was lined with exquisite rose chiffon-velvet, bordered with gold embroidery just where the gold showed handsomely and would forbear to irritate the wearer's skin. There was a lovely kolinsky sable coat too, and it was lined with soft thick pale-blue crêpe-de-Chine, brocaded with silver, but so softly that there was no fear of irritation from friction. There was a Russian sable coat too, a garment fit for an empress, and the lining was a Paisley-design velvet with a deep border of flame-coloured pine-pattern. I liked the fur best and the lining least of the trio; also the wearer was self-conscious, and fidgetted about her fur, which is a very decided sort of give-away.

It would seem, as I write, that there will be no need to go to Switzerland for winter sports this year: we may get them at home. The long, severe winter prophesied would appear to be upon us, and the hunting folk, who had just settled down to the serious business of sport, are feeling greatly injured. Ere this is in print we may be having fine open weather again, for our climate makes a regular jack-in-the-box of the thermometer. Meanwhile the run on furs is unprecedented, the best furriers will not look at repairs or alterations this side of Christmas, and the supply of coats is hardly equal to the demand.

A. E. L.

Although the war has been illustrated more fully than any previous war in history, by countless photographs and drawings, its colour remains comparatively unfamiliar, save, of course, to those who took part in it, and to those who have visited exhibitions of war paintings or can afford to buy such pictures for themselves. Hence there should be a wide demand for a series of six beautiful colour reproductions, published by the Medici Society by authority of the Imperial War Museum, of paintings by Sir John Lavery, A.R.A., Major Charles Pears, R.M., and Lieutenant Robert Smith, R.N.V.R., illustrating aspects of the naval side of the operations. One of Sir John Lavery's two pictures is a view of Scapa Flow from the Signal Station, with the Grand Fleet spread over the grey

waters and the surrounding hills under snow—a bleak, impressive seascape. The other one is a night scene—"Anti-Aircraft: Tyneside, 1917," Major Pears, whose work is well known to our readers in black-and-white, brings out vividly the fantastic colours of naval camouflage in "Dazzled: H.M.S. Ramillies in a Gale," and "Camouflage: H.M.S. Fearless, Mother-Ship to 'K' Submarines." His third picture is "Steam-Pinnacles at Forth Bridge and Hawes Pier." The sixth of the series, by Lieutenant Robert Smith, is "The Battle of Jutland." Lines of ships are seen exchanging shots, but the particular part of the action represented is not stated. These fine colour-plates are sold at 15s. each, or £4 4s. the set. Signed copies can be had at £1 11s. 6d. each.



HEIR OF THE DUKE OF BEAUFORT: THE MARQUESS OF WORCESTER.

The Marquess of Worcester is the only son of the Duke and Duchess of Beaufort, and was born in 1900. He has two sisters, the Countess of St. Germans and Lady Diana Somerset.

Photograph by Swaine.

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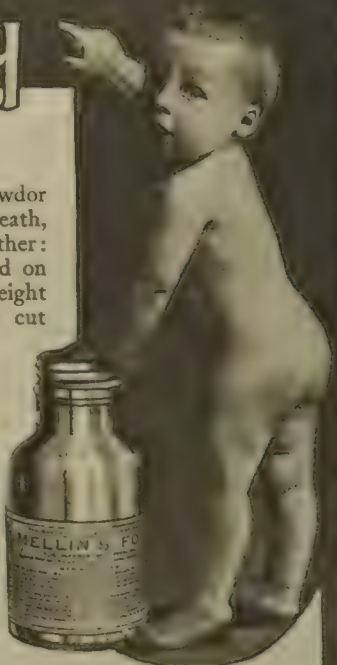
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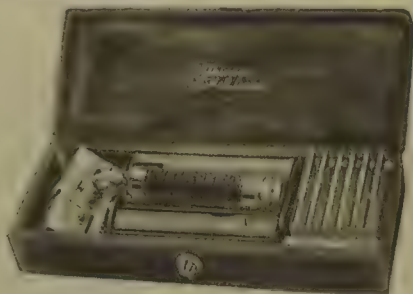
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The company's catalogue, profusely and beautifully illustrated, is an excellent guide to purchase, and will, no doubt, be in very wide demand.



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PERFUME.



DAINTILY PUT UP: AN
OTHER ERASMIC PRO-
DUCTION.

THE PLAYHOUSES.

"LORD RICHARD IN THE PANTRY." AT
THE CRITERION.

IF Mr. Cyril Maude had not been away from us so long, and he himself with his appealing personality and his finished art were not as good as any play we are likely to get in these days, his admirers might have been inclined to wish that a somewhat better vehicle had been chosen for his re-entry on our stage than "Lord Richard in the Pantry." As it is, we must be content with small mercies, on the one hand, for the sake of the great delight of recovering an actor who, whatever he is asked to do, is never less than an artist, and accept this trivial farce with the more tolerance because it at any rate enables his quiet and unforced style to obtain the quaintest of foils in the broad humours of Miss Connie Ediss. Our indulgence must extend to the character Mr. Maude is required to impersonate, though, really, it is about time, after what the war has taught us, that the fool Englishman type was banished from even that home of illusions, the theatre; American audiences may enjoy such caricature, but we this side know better than to grant a Lord Richard existence, even in farce. Still, whatever the shortcomings of Martin Swayne, the novelist, and Douglas Hoare and Sydney Blow, his adapters, the two chief performers make amends. Mr. Maude as a peer's son under a cloud, assuming the guise of a butler in the house of the woman he loves, to escape the police, and Miss Ediss as a cook who has matrimonial designs on this amateur, play beautifully into each other's hands, and extract all possible fun out of the stage's conventions as to life below stairs. And the intervals of their absence from the scene are eked out by the charm of Miss Lydia Bilbrooke, as Lord Richard's involuntary hostess, the drollery of Mr. Shelton as a professional butler, and Miss Nellie Bowman's amusing moments in the character of a voracious "tweeny."

"SACRED AND PROFANE LOVE," AT THE ALDWYCH. Practised playwright as by this time he is, Mr. Arnold Bennett seems not even now to have realised that the technique of the drama and the novel are totally different. In the novel you have time to develop your characters slowly, if you will, and as was usually Mr. Bennett's way in his earlier fiction; on the stage they must jump to life at once. In the novel you may have excrescences, digressions, more or less irrelevant persons or scenes; in the theatre an audience ought not to be set wondering why this or that character wanders about the scene having no particular concern with the plot. Now it unfortunately happens that Mr. Bennett wrote "Sacred

(Continued on page 843.)

THE FIGURE OF SIR RALPH JOSLIN (JOCELYN),
LORD MAYOR OF LONDON.

SIR Ralph Joslin, or Jocelyn, or Josselyn, for his name is spelt in all these ways, was the son of Jocelyn of Sawbridgeworth, Herts, and belonged to the Drapers' Company.

He was Sheriff of London in 1458, and twice filled the office of Lord Mayor, viz., in 1464 and again in 1477. Sir Ralph was a distinguished person, and a citizen "Militant," and was knighted in the field and made a Knight of the Bath. In 1471, while an Alderman of London, he valiantly defended London Bridge against the insurgent forces under Thomas Neville, the Bastard of Falcombridge, drove them back and pursued them, inflicting heavy losses. During his second Mayoralty he rebuilt part of the Wall of London between Aldgate and Cripplegate, digging the clay and burning the bricks for it in Moorgate Fields, where he also burnt for lime the chalk brought out of Kent. He was M.P. for London, 1468, and sat in Parliament for five years. He was buried at "St. Swinith's, by London Stone."



THE EARLIEST-KNOWN CONTEMPORARY PORTRAIT OF A LORD MAYOR OF LONDON: THE SIR RALPH JOCELYN WINDOW AT LONG MELFORD.

Reproduced by courtesy of the Rev. Sir William Hyde Parker. (See p. 832).

THE VICTIMS OF URIC ACID



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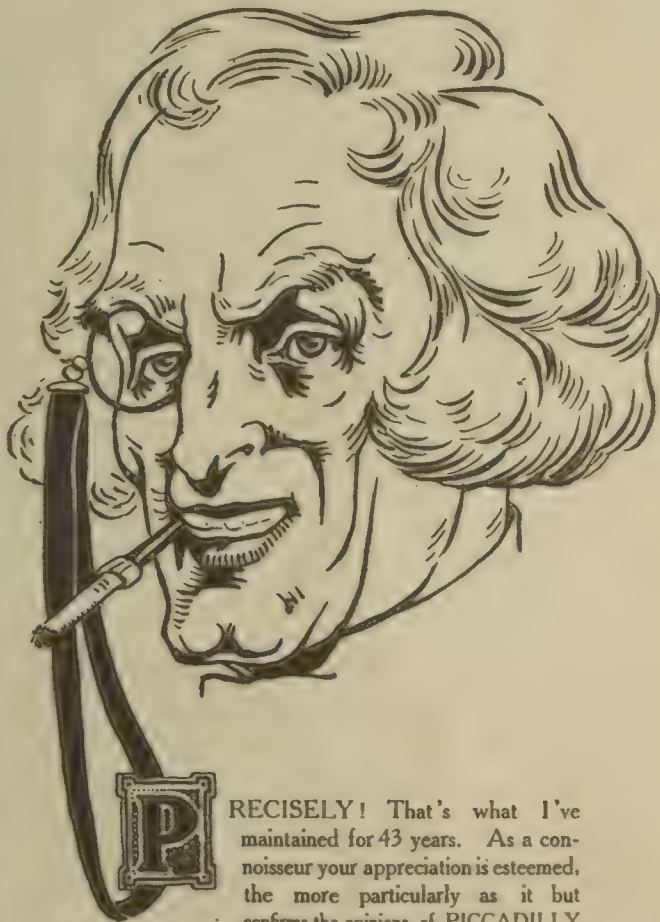
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I had the privilege recently of seeing PICCADILLY CIGARETTES in the making, and I must confess not only to an admiration of the skill with which deft fingers formed them, but to an inexpressible delight in the rich aroma exhaled by the perfect leaves.

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SCIENCE JOTTINGS.

THE GUANO BIRDS OF PERU.

ECONOMIC ornithology is an aspect of bird-life which somehow escapes public attention, save only in so far as the plume trade is concerned; and this we could well dispense with, for it entails an appalling and useless slaughter of useful and singularly beautiful birds which

these isolated deserts into a fruitful source of revenue for the Peruvian Government, and of wealth for impoverished lands the world over.

The guano from these islands derives its superiority over that from any other source from the fact that, owing to the absence of rain, the nitrogen which it contains is not converted into ammonia and so lost by evaporation, but is, on the contrary, permanently preserved in a form readily available for the purposes of agriculture. Birds and sea-lions are the only inhabitants of these islands, save on Lobos de Afuera, where feral cats—imported by guano-ships—have become a pest. From the Chinchas, between 1851 and 1872, when the export of guano began, over 10,000,000 tons of guano were taken; but these ancient deposits have long since been exhausted. The annual yield is now about 20,000,000 tons, containing from 12 per cent. to 17 per cent. of nitrogen.

The most important species to-day in the production of this precious plant-food is the "Guanay," or Bougainville's cormorant. These birds are, indeed, the most famous in the history of the guano industry. To-day the Chinchas and the

Ballestas Islands are their favourite resorts. On the former some 150,000 birds nest annually. On the latter, covering an area of about fifteen acres, about 300,000 breeding birds congregate; and to this number must be added five times the number of nestlings and non-breeding birds. The supply is maintained by judicious "farming"; the islands being periodically closed. The wisdom of this course is shown by

the results of inspection during the close season. On the south island, of the Chinchas, for example, at the end of the second rest-year 15,000 tons of guano accumulated. After being closed to the collectors for three years and four months there was available no less than 22,512 tons.

Many of these islands are tenanted by one species only. Thus the South Chinchas and the Ballestas are inhabited only by the white-breasted cormorant, San Gallan by a diving petrel (now in danger of extermination), and one of Santa Rosas by a tern. But the Lobos seem to be shared by pelicans and gannets. Crowded together as these birds are, they still contrive to live in harmony—save only the pelican. This bird, which is popularly credited with the most perfect parental feelings of all birds, here proves itself to be a most shocking neighbour. Mr. Robert Coker, who has just completed a most careful survey of these islands, tells us that their depravity almost passes the bounds of belief. A sitting bird, he says, will reach out with her long bill and, taking a fledgling from a



WITH A PORTION OF THE YACHT'S HOLLOW-WOOD MAST PROTRUDING ON THE LEFT: THE SHED IN WHICH "SHAMROCK IV." IS STORED AT SOUTH BROOKLYN, NEW YORK.

Sir Thomas Lipton has issued a challenge to race for the America Cup next year. His yacht, "Shamrock IV.," has been at New York for five years, owing to the war. The first description of her has just been given. Lightness has been the thing most sought. Practically, the craft is without timbers, except longitudinal, strength being derived from triple planking. Her mast—the biggest ever made—is of hollow wood. Her aluminium frames are reported in perfect condition.—[Photographs by L.N.A.]

we can ill spare. A welcome contrast is afforded by the very considerable revenue which is derived from the collection of the guano which accumulates on the breeding-grounds of certain sea-birds. And the most famous and most productive of these are the long chain of islands which, for 1300 miles, fringe the coast of Peru. The high quality of the produce from this source is due to the fact that the water is very cold and there is no rainfall. Hence they are absolutely barren, for there is no moisture for the support of plant life. The birds, however, have converted



THE WELL-GUARDED CHALLENGER FOR THE AMERICA CUP: THE SHED IN WHICH "SHAMROCK IV." IS STORED IN NEW YORK—AND A GUARD.

neighbours' nest, will fling it away—perhaps into another nest. Once he saw six little "pichones," almost new-born, bandied about in a most merciless way, tossed from one

(Continued overleaf.)

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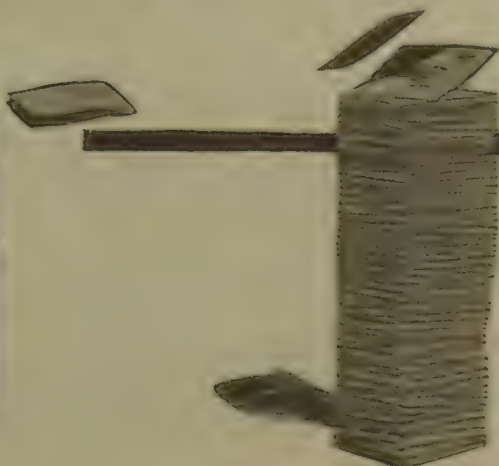
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(Continued.)

bird to another. Finally, three were flung beyond the confines of the nesting-ground, and left to die in the sun. Apparently the brooding birds indulge in horse-play of this kind to relieve the monotony of sitting. And, when there are no babies handy to fling about, they reach out to a neighbouring and unguarded nest and steal the materials of which it is made. In a colony of, perhaps, 100,000 birds the waste of life from this cause alone must be frightful. All these birds resent intruders, and hence will leave the nesting ground promptly on the appearance of the collectors in their midst. It is on this account that close seasons for the different islands have been enacted. Desertion, even of the young, will sometimes take place from unknown causes. Dr. H. O. Forbes, when visiting these islands a few years ago, found vast colonies of pelicans and cormorants represented only by nestlings in every stage of starvation and putrescence. Hordes of vultures and gulls were gorging themselves on the unusual plenty. Not a single adult bird could be seen anywhere within miles of the islands. His only explanation of such mysterious desertion was that the parents had taken flight in terror aroused by seismic disturbances.

W. P. PYCRAFT.



THE CITY'S GIFT TO THE FRENCH PRESIDENT: THE GOLD CASKET PRESENTED TO M. POINCARÉ.

This casket of 18-carat gold was presented to President Poincaré when he was made a Freeman of the City of London at the Guildhall on November 11. The casket was made by the Goldsmiths and Silversmiths Company.

"The Playhouse."—(Continued from page 842.)

and Profane Love" as a novel before he turned it into what is not so very much more than melodrama, and in the play we find missing those connections which would have given the story coherence, and the *dramatis personæ* body. Too many of his characters seem but faintly sketched and acting improbably; too often his scenes seem to lack consecutiveness. Presumably when he chose his title he meant to contrast the love which two of the women of his play feel for a not too noble hero—a musician who degenerates into a morphinomaniac. Yet though the girl who nursed this musician back to sanity and health revealed a "sacred" enough love in Paris, there was not much sacredness any more than common-sense—not much difference between her love and that of the Parisian cocotte—in the impulse which in one of the Five Towns made her "give herself" to him early in the story, as the result of a sort of sentimental caprice. Truth to tell, Carlotta's caprice, and her lover's complete restoration, leave us cold and unconvinced; and it needs all Mr. Bennett's delightful wit, all Miss Iris Hocy's brilliant handling of scenes of emotion, all Mr. Franklin Dyall's finished acting to induce us to take kindly to so invertebrate and artificial a piece of stage-work.

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A Link with the '45.

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THE recipe of this much-prized SCOTCH LIQUEUR was given to one of the Mackinnons of Skye by a Highland gentleman in the bodyguard of Prince Charles as a souvenir for Mackinnon's assistance in aiding the Prince to escape capture. Its secret has been carefully preserved and the manufacture has been carried on by successive members of the Mackinnon family ever since the '45.

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It can be had in bottles, cases (12 bottles), or half-cases from all good-class Wine Merchants. Failing this please apply to the proprietors for name of nearest Agents.



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Have a world-wide reputation. They are made from fine quality Virginia Tobacco and sold in two strengths **MILD AND MEDIUM.**

MILD (Gold Leaf) 100 for 5/4; 50 for 2/8; 24 for 1/3; 12 for 7½d.
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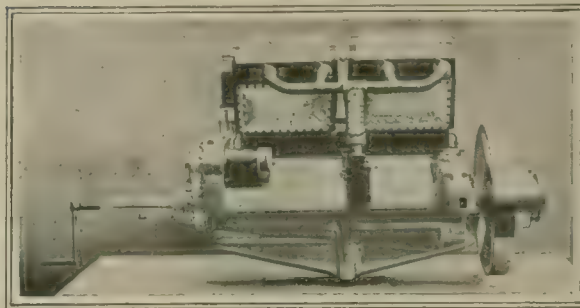
JOHN PLAYER & SONS, Nottingham.

Branches of The Imperial Tobacco Co. (of Great Britain and Ireland) Ltd., F.S.S.

THE CHRONICLE OF THE CAR.

The End of the Show.

On Saturday the Motor Show closed its doors after a week's run which can only be described as phenomenally successful from every point of view. More than a quarter-of-a-million people passed the turnstiles, and there was not a day on which the attendance of the public failed to exceed by at least 50 per cent. that of the corresponding day of the last Show—that of 1913. Then, for the first time, it was honoured on Friday by the attendance of their Majesties the King and Queen, who expressed themselves as being keenly interested in the developments manifested by the exhibits. As to business, the amount done was simply enormous, amounting to millions of pounds in the aggregate. True, all this depends for stability on the rapid progress of the industry towards the production stage. The transition period has been longer than was anticipated, and troubles of various kinds,



THE ARMSTRONG-SIDDELEY SIX-CYLINDER ENGINE: A "PORT-SIDE" VIEW.

mostly unforeseen and unforeseeable, have cropped up during the year to make the process still more tardy. Nevertheless, the immediate outlook is excellent. The

this is not the result of greed on the part of the manufacturing interests. Let me take a concrete case of the way prevailing tendencies affect those interests. A

(Continued overleaf.)

To Landowners & Estate Agents

WANTED to purchase in large or small quantities, standing or felled, all Poplars (except Lombardy) also Lime and Alder. Trees must be clean, straight, and plantation grown, and of the following dimensions; maximum 18 to 20 ins. diameter under bark, breast high, minimum 10 ins. diameter breast high, under bark. Settlement prompt cash.

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MUSCLE OIL

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Moreover, it is a proved car, a car whose war record and present-day performance are convincing evidences of its capabilities.

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Chassis Price (including electric starter and lighting), £950.

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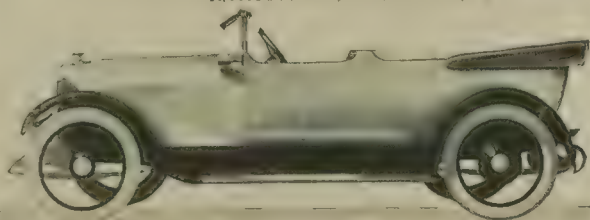
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While the power leakage caused by the use of inferior belting shows up more conspicuously on hard drives, don't forget that on easy

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Send for free book, "Standardized Leather Belting"

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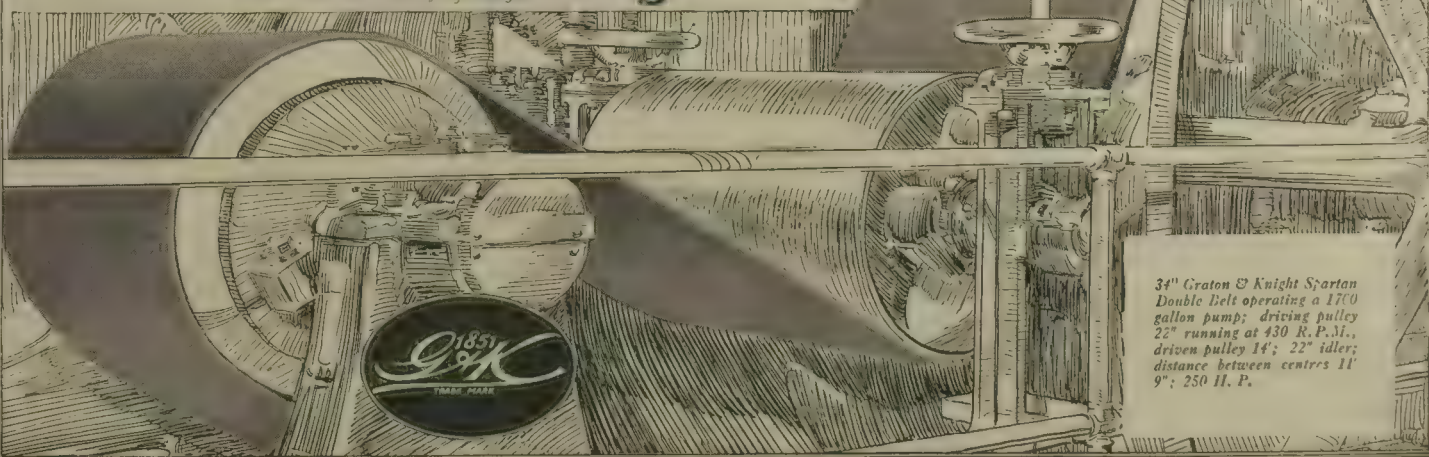
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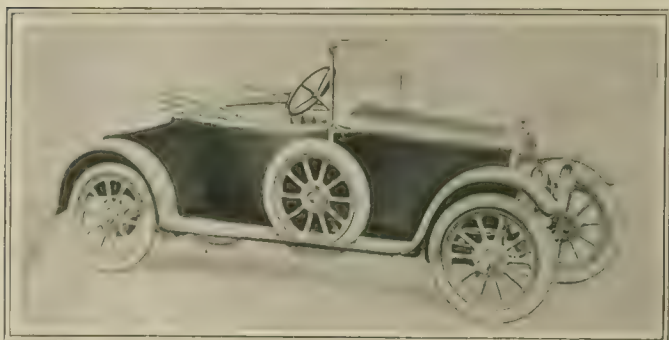
Tanned by us for belting use



34" Graton & Knight Spartan Double Belt operating a 1700 gallon pump; driving pulley 22" running at 430 R.P.M., driven pulley 14"; 22" idler; distance between centres 11' 9"; 250 H. P.

fortnight ago the engineering trades were awarded an all-round increase of wages of five shillings per week. In one factory which I know well, there are 2000 employees and the increase, therefore, means a rise in the wages bill of £500 each week. This factory is producing a very high-class car, which has to be made with meticulous care, and its output is therefore a restricted one—ten cars a week, to be exact. Obviously this means an extra £50 on each car. Who is to stand this—the manufacturer or the public? Clearly not the former. He may decide to bear half, but even so it means that the public has to pay another £25 for the car. Nor does the vicious circle

it. All the cars America can send us will not enable the trade to overtake the leeway this coming year, and until demand is overtaken, and competition for orders becomes effective again, I cannot see prices falling at all. On the contrary, I think we shall be fortunate if they do not continue to rise for another year at least. Of course, I may be wrong, and there are many who will not hesitate to say that I am; but, right or wrong, that is my deliberate belief. Nor do I think the second-hand market is likely to slump for some time yet. The difficulty of securing new cars will inevitably keep up prices in the meantime, and we must simply make up our minds to it.



A LIGHT CAR: THE NEW WOLSELEY TEN" TWO-SEATER.

lead with the engineering sections. It embraces the whole gamut of trades associated with motor-car production, so that when one has given careful consideration to all the governing factors, one ceases to wonder at the continual upward tendency of car prices. Where it will stop I have ceased to speculate upon. Some tell me that the influx of American cars will bring down prices, but I do not believe

two front lamps, showing a white light in the direction in which the vehicle is travelling, one lamp placed on the extreme near side, and the other on the extreme off side; in addition, a lamp at the rear, placed on the off-side of the car, showing a red light in the reverse direction to that in which the vehicle is travelling and also illuminating the number-plate.

Motor-cycles with side-cars must carry lights as above, except that it is not necessary to illuminate the rear number-plate if the front-plate has duplicate faces and is illuminated by the

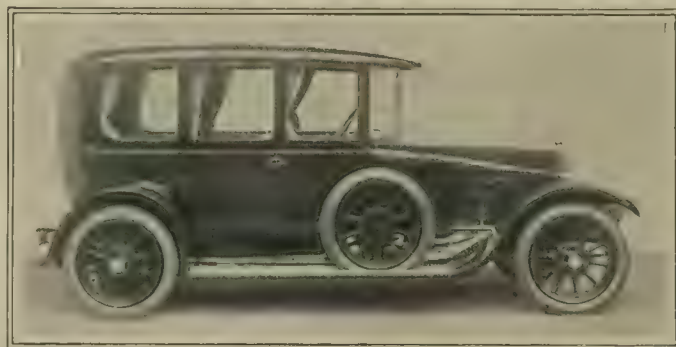
front lamp of the motor-cycle. Motor-cycles ridden solo must show a white light in the direction in which the vehicle is travelling, and a lamp at the rear displaying a red light in the reverse direction. It is not necessary that the rear number-plate should be illuminated, so long as the front plate has duplicate faces and is illuminated. There are now no restrictions as to size or power of lamps, and obscuration by tissue-paper or paint is therefore not necessary.

A Disclaimer. I have received from Mr. T. C. Pullinger, managing director of Messrs.

Arrol-Johnston, Ltd., a letter denying the many rumours which have persistently allied his name with the Pullinger Engineering Company, manufacturers of the "Speedy" car. Beyond a similarity in a somewhat uncommon name, Mr. Pullinger has absolutely no connection with this new venture.

The Price of the Lanchester. The Lanchester Motor Company writes me to say that the price of their new 40-h.p., six-cylinder chassis has

been definitely fixed at £1850. They assure me that, based upon actual cost, the price, to show a reasonable profit, should be higher than this, but they have deliberately fixed it at this figure, in order that no suggestion



A SALOON-DE-LUXE: A 159-H.P. HUMBER.

can be made that they are aiming at being responsible for the highest-priced car. The new price will apply to all undelivered chassis. W. W.

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Daimler Cars for 1920

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The Daimler Sleeve-Valve Engine, which as long ago as 1906 created an unchallenged standard of superiority for power and endurance, is maintained in principle but improved in detail. It is still the ideal engine for silence, sweet running, endurance, power, flexibility and reliability.

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Daimler

The Daimler Company, Ltd.,
 Coventry.



Buick
 1920

THERE are two standard Buick cars for 1920—Model K.X.45, a five-seater, and Model K.X.44, a two-seater. The chassis are identical in all respects and largely repeat the chief points of the Buick 1916 "six"—a car which in all Buick history was unparalleled for popularity. However, the 1920 "six" differs in numerous details, making for still further refinement and increased efficiency.

Whilst we fully believe that the two standard models will meet the requirements of the majority of our customers, we can supply other bodies to those who desire special coachwork. Examples of such can now be seen at our showrooms.

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CLAXTON
EAR-CAP.

Lotus

WOMEN'S boots are now beginning to reach the shops that sell Lotus and Delta and they will soon be in regular though limited supply.

Some are all-leather boots made of black box calf but the bulk are glaze kid boots with black cloth legs, as engraved here.

The cloth leg boots cost 32/6 a pair in the first quality, Lotus, and 30/- a pair in the second quality, Delta. At these prices, the boots are in all probability the best value obtainable to-day by some shillings a pair.

For indoor wear this winter the same shops are selling women's Delta fabric shoes, some at 19/9, others at 21/- a pair.

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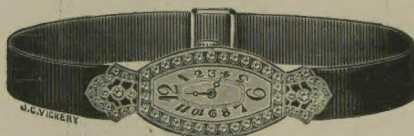
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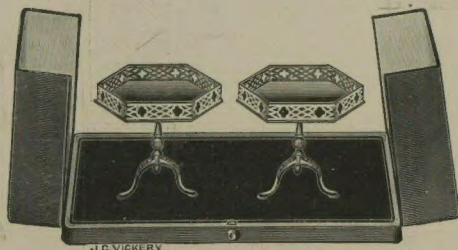
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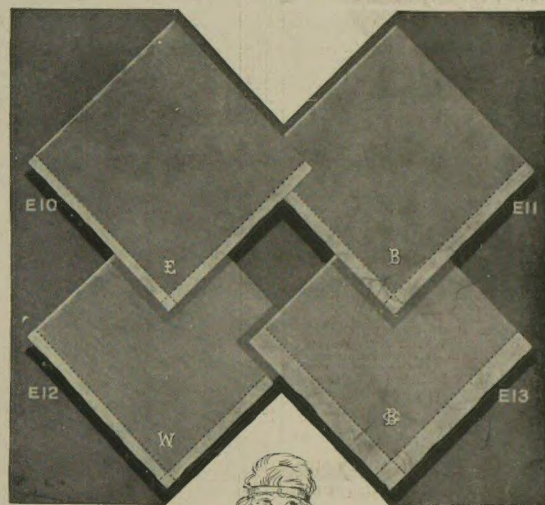
Robinson & Cleaver's

Suggestions for Gifts

As Xmas comes round, the everlasting question,
"What shall I give?" enters the mind.

The following are suggestions of gifts which will
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E10. Gentlemen's superfine
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E13. Gentlemen's two-letter
monogram, fine linen,
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Fancy



E123. Dainty Gros Grain Silk
Bag, Hand leaved Design with
Fringe, in Black, Brown and
Navy, fitted with Mirror
and Puff. Price 69/-

Goods



F113. Brussels Tambour lace
scarf, 21 yds. long
29 in. wide Price 27/6

P1. Dainty Powder Puff with
Mirror, in various
shades. Each 6/6 & 7/9



F131. Crocodile Calf Glove and Hand-
kerchief Case in tan shade. Each 25/6



P2. "Zenobia" Lily of the
Valley Perfume. Complete
in Box. Each 7/6

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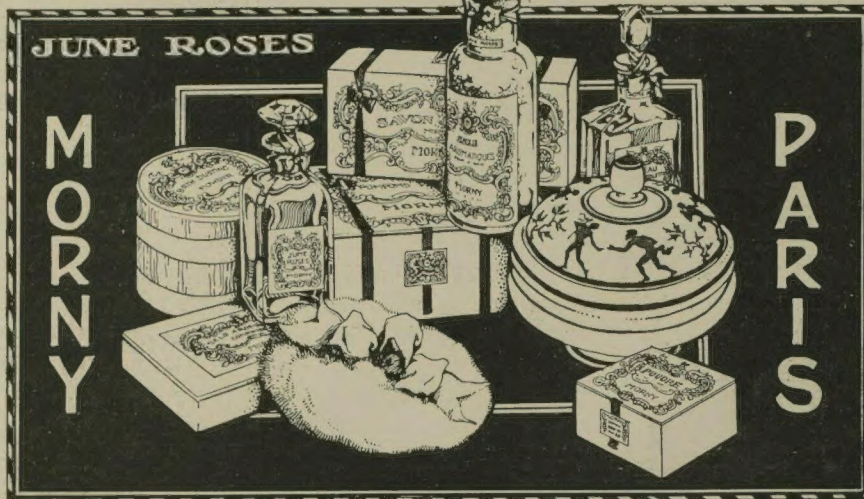
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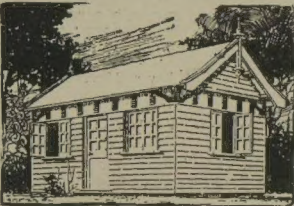
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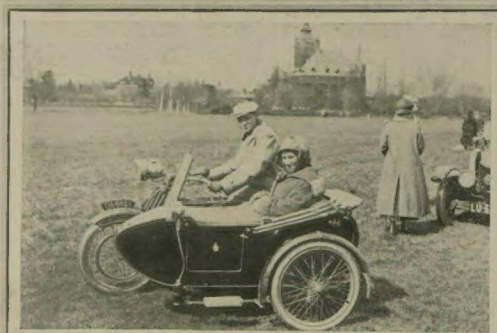
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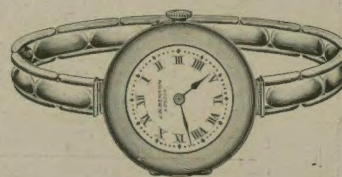
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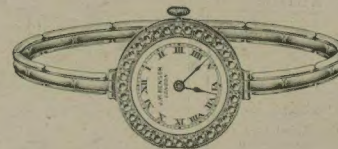
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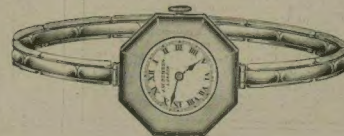
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